

ART NEWS

FOUNDED 1902



E A S T E R N N U M B E R



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<i>La Femme à L'Oeillet</i>	LARGILLIÈRE
<i>La Ferme</i>	HUET
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An extensive collection of green and white jades, including a number of Imperial jade carvings of the XVIII century.

Chinese pottery and porcelain, including fine T'ang terra cotta mortuary statuettes, ewers and vases, together with single color and decorated porcelains of the Ming and Ch'ing dynasties; a remarkable reticulated *fa hwa* jar of the Ming dynasty is of outstanding interest as well as a magnificent pair of peachbloom amphoras, and five rouge boxes of the K'ang-hsi period.

PERSIAN and MESOPOTAMIAN POTTERY

Extensive collection of the early decorated wares of Persia from the X-XIV century.

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Including *ushabt*i of the Middle Kingdom and New Empire, bronzes depicting *Osiris with Horus*, the cat *Bast*, the dog *Anubis*, and other objects.

PAINTINGS

Madonna and Child by the Master of the Castello Nativity; a tondo *Madonna and Child with St. John* by Giuliano Bugiardini, and other paintings by other artists.

ORIENTAL RUGS • TABLE APPOINTMENTS

ON EXHIBITION APRIL 11 — WEEKDAY 9 TO 5:30 — ILLUSTRATED CATALOGUE \$1.50

In 1826 the National Academy offered virtually the only opportunity American artists had to show their work in New York.

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EDITOR'S LETTERS

SIR:

Permit me to call your attention to an error in the article entitled *To the Dawn of a Better Décor at the Opera* by Nelson Lansdale, published in the March 15-31 issue of your publication. I had nothing to do with the O'Neill-Gruenberg *Emperor Jones*.

Yours, etc.

ROBERT EDMOND JONES
New York.

SIR:

As an old and enthusiastic reader of the ART NEWS, I feel I have a double right to temper my enthusiasm with criticism.

In the current issue, Mr. Nelson Lansdale in his stimulating article on *The Dawn of a Better Décor at the Opera* makes the following incorrect statement: "—the Opera has at intervals hired distinguished Americans to design décors. Perhaps the most distinguished of these was Robert Edmond Jones, whose décor for the O'Neill-Gruenberg *The Emperor Jones* (no longer in the repertoire) has been much admired. If it seems unreasonable to blame Robert Edmond Jones for Eugene O'Neill's lack of imagination, I can only reply that this, in my opinion, is what an artist is for. But the hiring of a designer as Broadway-distinguished as Jones has been the exception rather than the rule at the Metropolitan—"

As a matter of record, I would like to point out that the *Emperor Jones* production of the O'Neill-Gruenberg opera was designed by myself. I would appreciate it if, at your earliest convenience, this misstatement were corrected. Mr. Lansdale's article gave evidence of so much thought and research that an error of this sort should be straightened out.

Yours, etc.

JO MIELZINER

New York

SIR:

Congratulations to ART NEWS and Nelson Lansdale for his creative criticism on opera décor in the March 15-31 issue. I detect a healthy attitude in this type of sharp and even bitter criticism.

This is another sign that ART NEWS is a vital force in American art—a force that penetrates mediocrity, mechanical realism, and stuffed shirts. This article of Mr. Lansdale's has the astringent quality of a first-rate intelligence at work unhampered by any restrictions.

Yours, etc.,

LAWRENCE KUPFERMAN
Boston

SIR:

Can you furnish us the names of some artists (commissions) who

could paint a patriotic picture 12 x 16 inches for advertising purposes?

Soldiers, ships, tanks, planes, flags, etc., would constitute the work. He would have to play along with us on his pay until we get going.

Yours, etc.

R. F. BURNS COMPANY
Johnstown, Pennsylvania

SIR:

I thought your article on the exhibition of "abstract" painting at the Institute of Modern Art, Boston, very interesting. I am particularly impressed by the fact that three of your six reproductions (Gallatin, Braque, Léger) are printed right side up, and not upside down like the Frelinghuysen, Gris, and Morris. I find this very encouraging.

Yours, etc.,

A. E. GALLATIN
Museum of Living Art
New York

SIR:

Here are two suggestions to the world at large, and several comments.

How about a Gauguin show?

How about a comprehensive showing of the dean of French painting, Bonnard, to celebrate his seventy-fifth birthday?

In regard to Dr. Frankfurter's proposed union of dealers—wolves hunt in packs anyway.

In regard to the so-called Socially Conscious painters, Joseph Hirsch's *Two Men* is a pretty good example of why commissar art is bound to stink. Painted in 1937, it was, to follow the party line, two Fascists discussing the Popular Front. In 1939 it became two class-conscious working stiffs growling about Imperialist war. Today it's a couple of good Democrats getting excited over the Red Army's gallant offensive. In 1946 it will be a couple of horse players picking a long shot for the third at Saratoga.

And my last comment deals with the critics. It's about time for some high standards of criticism before all the superlatives are used up on third rate painters with small minds and smaller talents. The effect in each case is grotesque.

Yours, etc.,

DOUGLAS C. STEARNS
New York

SIR:

Your publication is a truly outstanding one in its field and you are to be commended on the splendid work you are doing.

Yours, etc.,

LEON A. SUTTON
New York

ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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ART NEWS

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ART NEWS of AMERICA

Princeton Museum Gets Tintoretto

PERHAPS an unused study for one of the decorative panels at St. Rocco with which it has certain stylistic connections is the small Tintoretto oil presented by Mrs. Henry White Cannon to the Princeton University Museum of Historical Art. The tiny woodland landscape, expansively Baroque in composition and painted on a fir panel, presumably in Rome, has been called a magnificent example of Tintoretto's

that it was once in the Medici collection in the Villa Poggio a Cajano.

Painters Record a State's Resources

TRIBUTE in glowing colors is paid to Pennsylvania's basic mineral industries in a unique art collection now permanently housed in the new art gallery of the School of Mineral Industries at Pennsylvania State College. The collection, which was the idea of the School's Dean



ACQUIRED BY THE PRINCETON UNIVERSITY MUSEUM OF HISTORIC ART
PERHAPS a study for one of the San Rocco panels is the poetic Tintoretto "Landscape with a Hermit or a Poet," painted probably ca. 1590.

furia in an article by Dr. Frank Jewett Mather, Jr. in the Museum's new Record. He dates it between 1585 and 1590. The single figure, shown writing in a corner of the picture, was formerly believed to represent St. John the Evangelist on Patmos, a supposition questioned by Dr. Erwin Panofsky who suggests that, because of the youth of the figure, it might be St. Mark the Anchorite. But it could as well be a poet working in the forest shade.

The composition, straining at its borders unlike the self-contained arrangements of the earlier Renaissance, has led to the supposition that the picture is a fragment. However, it is integral, bare wood being preserved all around the painted surface. Records on the back indicate

Edward Steidle, at one time crowded his private offices.

Nucleus of the collection is a painting of the Black Diamond Colliery near Scranton which Dean Steidle found at State College in 1928. Since then he encouraged artists to record at first hand the coal mines, the scorching heat of steel mills, the towering oil and natural gas rigs and other aspects of mineral producing and processing activities. The 114 works by eighty-six artists now in the collection witness the response. Many were gifts of leading industrial organizations, some of alumni, private individuals, and the artists themselves. Among the painters are Yarnall Abbott, Walter Baum, Richard Crist, A. C. Das-
(Continued on bottom of page 7)

VERNISSAGE

AMONG the thorniest of problems attendant on art outside New York City is that of its interpretation to the public—what is called criticism, what actually has become, even in the metropolis which is the national exhibition center, more properly art reviewing. Its whole philosophy, in fact, is today as much under fire of controversy as creative art itself or, for that matter, as every form of human activity in a period of world revolution. Like all these things, however, it will be not with a violent explosion from one second to the next that art criticism will suit itself to a changing world, but rather with a deliberate, gradual progress from within. Thus the way of profound cultural changes—one it is well to remember these days when we grow impatient with mere fermentation and wish for sudden metamorphosis.

If the critical problems of the worldly metropolitan audience are dialectical, those of the rest of the country are much simpler, on more practical ground. A handful of critics, to be sure, we know by name out of the area from coast to coast excepting only Manhattan Island. By what of the other cities and towns where no space is available for any kind of art review? The hundreds of more or less urban centers where thousands of artists live and work without even the remotest chance to get serious notice from the local press unless they walk down Main Street in surrealist underwear? That is one problem.

Another is the stepchild-attitude toward art in the largest cities including those with critics well known to New Yorkers

and even Europeans. Outstanding as such an example is the nation's second largest city. Chicago's dean of critics, the estimable Mr. Bulliet, also reviews music, ballet, and occasional drama for his paper, the *Daily News*, is so busy with these tasks that he sometimes has to criticize important art exhibitions from catalogues or memory. The critic of the unspeakable *Tribune* (known to newspapermen as the *McCormickscher Beobachter*), Miss Jewett has been away over a year on a leave of absence due to long illness, is just back and now chiefly concerned with applying the unique political principles of her publisher to art reviewing. The single burst of light on Chicago's journalistic scene is, of course, its new morning paper, the *Sun*, and in art reviewing it has also set a new pace for Chicagoans. Its young, energetic critic, Miss Davey, has devised a new type of weekly art page with sections individually addressed to artists and laity, that has already become very successful and might well be a pattern elsewhere.

Because Chicago therefore contains so much of the critical dilemma which is really a national one, I asked a leading American artist, who was also a juror, to review the Art Institute's current 46th Annual of local painters and sculptors—from the artist's viewpoint. Result—Peppino Mangravite's article on page 12—turned out even better than expected. Beside being a commentary on the show itself and on the national imputations it has, *Critics and Creators in Chicago* is a frank, refreshing commentary on the entire situation the title suggests. Only by such an open, well intentioned statement of ideas from both sides will there ever get solved the critical problems at which I can here no more than hint.

A. M. F.

(Continued from page 6)

bach, A. H. Gorson, Fred Wagner, Christian J. Walter, and Paul Westcott.

Syracuse's Annual Gives Prizes

FOR the Syracuse Museum of Fine Arts' sixteenth annual of the Associated Artists of Syracuse, now current, painters Reginald Marsh, William Palmer, and Philip C. Eliot served as jurors. First and second prizes for oil painting went to twin sisters, Prudence and Priscilla Burg with honorable mentions to Dorothy Ashley, Ann Radin Berman, and Wilfred Addison. David Perlmutter ranked highest among the watercolorists with Severin Bischof next in line and Jean Williams honorable mentionite. For a work in graphic arts Adelaide Morris was cited.

Maple Leaf Fund Painting Show

CANADA'S art of several centuries will be comprehensively exhibited in New York in the largest show of its type in local annals. The display, to open at the Grand Central Art Galleries on April 6, is for the benefit of United Nations war relief administered by the Maple Leaf Fund, Inc., and will be covered

in the next issue of ART NEWS. The Metropolitan Museum's president, William Church Osborn, is chairman of a sponsoring committee including most of New York's museum directors and art periodical editors. Honorary sponsors include leading Americans and Canadians.

The Canadiana to be exhibited includes old and modern paintings, prints, watercolors, and maps previously lent to Canadian museums.

Buffalo Accessions; Washburn Resigns

FOLLOWING the announcement of a list of new acquisitions by the Albright Art Gallery, Buffalo, comes the resignation of Gordon Washburn, its Director, who has been appointed to the directorship of the Providence Rhode Island School of Design. Mr. Washburn, who came to Buffalo in 1931 following study at Williams College and Harvard's Fogg Art Museum as one of the youngest art gallery heads in the country, has made a record for notable accessions and great expansion of the Gallery's activities.

In the new group, which emphasizes the contemporary, are such older objects as an Egyptian Middle Kingdom wooden figure. With the modern paintings is a brilliant and Arcadian Derain landscape of 1921, Kokoschka's keen and fevered London Bridge, and a monumental, dry-toned *Women of Tehuantepec* by

the Mexican Tamayo. United States art is represented not only in a brilliantly realistic still-life painted by William Harnett in 1878, but by a Dehn watercolor and a canvas by Harold Baumbach. Modern sculptures include a bronze *St. Francis* by Alfeo Faggi, and an over life-size bronze bust of the artist's mother commissioned by the Gallery.

"Masterpieces of Art," the current Albright Gallery exhibition, defies Barnum by stressing the "better" rather than the "bigger." It is a loan group of fifteen distinguished canvases embodying "no other theme than variety itself." Ranging from the fifteenth century Rhenish Conrad van Soest to Jacques-Louis David, it includes a Poussin, a Greco, and a Van Dyck, and numerous others.

Army & Navy in New Orleans Annual

MEMBERS of the armed forces were invited to submit to the forty-first annual of the Art Association of New Orleans at the Isaac Delgado Museum of Art. They did, and Gene Tepper, U.S.N.R., walked away with the Woodward prize for his New Orleans landscape. The \$200 first painting prize went to Stuart Purser while the top-ranking sculpture was by Miram Rice, wife of an Army officer who himself exhibited a portrait of her. Other jury-

awarded prizes for painting and sculpture were won by Gideon Lewis, Caroline Coates, Howard Baer; the craft prize went to Kenneth Smith; the graphic arts first to Gordon McCouch. Also cited was work by Claire Falkenstein, Eileen LeBlanc, and Caroline Coates, while the popular ballot elected Clarence Millet's genre *Down the Mississippi*.

Phillips Gallery: A 3-Man Show

NEW departure for the Phillips Memorial Gallery at Washington is the series of specially invited exhibitions of American oils and watercolors designed as contemporary cross-sections. Cross Section Number One is current with about one hundred papers and canvases, almost all by national notables. In addition, special rooms exhibit recent work by Max Weber, Karl Knaths, and Morris Graves whose Surrealistic birds are a new sensation.

Cincinnati Upholds Originality

PICKING America's contemporary "originals" as distinguished from the more preponderant derivative artists, the Cincinnati Modern Art Society and the Flint (Michigan) Institute of Arts have jointly

(Continued on page 33)



VAN GOGH'S house (on the corner) in Arles, drab today (above). But painting it in 1888 (below) he writes of the "sulphur colored sunshine under a sky of pure cobalt. The subject is frightfully difficult; but that's just why I want to conquer it. It's terrific, these houses, yellow in the sun, and the incomparable freshness of the blue. All the ground is yellow too. The house on the left is pink with violet shutters." The celebrated "Night Café" (of which a colorplate appears on page 20) was across the street from here but no longer exists. COLLECTION V. W. VAN GOGH, AMSTERDAM



Van Gogh Died

Unique comparisons of some of the best known Van Gogh views with photographs taken by the author on the spot roughly fifty years later—first of a series of these extraordinary documentary photographs about great French masters from Ingres to Cézanne, to appear in forthcoming issues.

BY J

"A celebr canvas pressly. Indeed where an ex lyricist tempo was no her sh them cordin at his consid thing true. menta this c "realit ture p only i

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Van Gogh vs. Nature: Did Vincent or the Camera Lie?

BY JOHN REWALD

"A WORK of art is a bit of nature seen through the eyes of a temperament." This celebrated definition of Zola's, inspired by the canvases of Manet, might have been devised expressly for the paintings of Vincent Van Gogh. Indeed, where Cézanne was given to reflection, where Renoir allowed himself to be guided by an exquisite sensitivity and Pissarro by rustic lyricism, Van Gogh was primarily swayed by temperament. If he loved nature passionately, he was never subject to her. On the contrary he availed himself of her shapes and colors only for the purpose of transforming them along the lines of his turbulent temperament and according to an inspiration often tinged by symbolism. Looking at his pictures one might suppose that Van Gogh tended to considerable independence from his subject matter and that the thing wished for dominated the thing seen. But nothing is less true. The balance which he established between the documentation nature offered and the demands of his creative will, this delicate adjustment was never made at the expense of "reality." Always it was Van Gogh's intent to render what nature presented to him, omitting rather than adding, altering only in order to simplify, underlining certain aspects by line and



COLLECTION V. W. VAN GOGH, AMSTERDAM

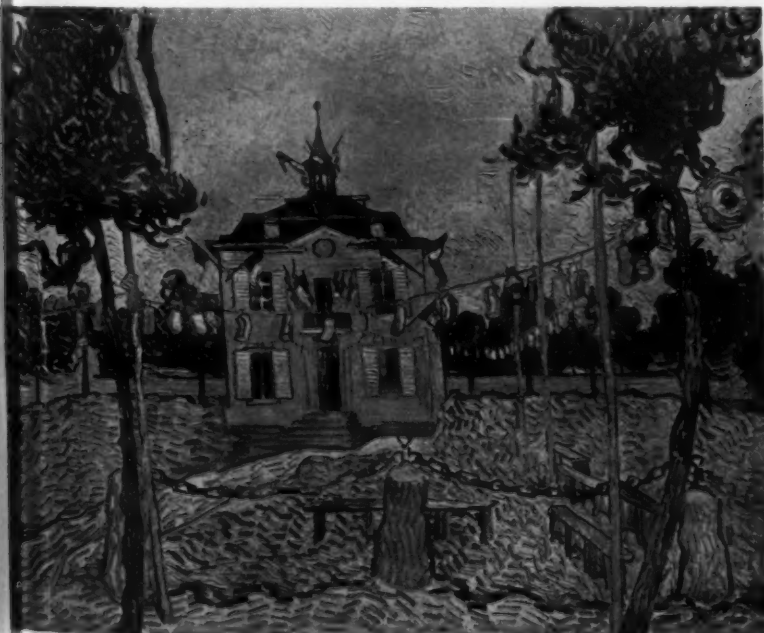
PAINTING in watercolor the "Corridor of the Asylum at St. Rémy" (left) we can see how closely Van Gogh followed his model as shown in photo (right) yet by elongating the perspective intensified its sense of melancholy and desolation.



color, exaggerating certain shapes, energising certain planes in order to attain his more condensed "reality."

To analyze these methods, nothing could be more illuminating than to compare on the spot the living countryside with its painted version. Hence the photographs herewith of actual views alongside the canvases that made these scenes famous (not forgetting, of course, that the camera eye registers differently from human optics).

When he selected Arles as a place to work in, Vincent hoped to find there the diverse elements which he felt were essential to his artistic development. His preconception about the south of France was a combination of everything that he loved and had dreamed of: the tapestry of Moroccan colors



PAUL ROSENBERG GALLERY



ALL PHOTOGRAPHS BY THE AUTHOR

THE MOUNTING FRENZY of Van Gogh's painting of "The Mairie at Auvers" (left), done just thirteen days before he committed suicide, contrasts with the same placid scene recorded by the camera (right). Yet the artist adhered to outward forms with remarkable fidelity. In addition to the flags celebrating the holiday of July 14, the painting is animated from within by psychic tension while the color is applied in nervous, staccato strokes.



PRIVATE COLLECTION; COURTESY M. KNOEDLER & CO.

IN JUNE, 1888, Van Gogh painted "The Trinquetaille Bridge" (right) without altering a single detail of what we observe in the photograph (left). But how much the artist's vision outstripped the camera's is recorded in a letter: "I have a view of the Rhone—the iron bridge at Trinquetaille—in which the sky and the river are the color of absinthe, the quays a shade of lilac, the figures leaning on their elbows on the parapet blackish, the iron bridge an intense blue with a note of vivid orange in the blue background and a note of intense malachite green . . . something utterly . . . heartbreaking."



S. KRAMARSKY COLLECTION, NEW YORK

THE SAME "Iron Bridge of Trinquetaille" seen from below (right) Van Gogh painted ". . . on a grey morning; the stones, the asphalt, the pavements are grey, the sky pale blue, the figures colored, and there is a sickly tree with yellow foliage." Photograph (left) proves that the sickly tree since flourished.

THIS UNDERPASS was within a stone's throw of Vincent's house and can be seen from the other side in his painting on our frontispiece. Called "Railway Viaduct" (right), it shows how he sharpened right angles for greater depth and interest. The modern age (left) has added signs and motorcars.

ERICH MARIA REMARQUE COLLECTION, BEVERLY HILLS



which Delacroix so admired, the incisive outlines of Japanese prints, lastly the actual shape and nature of Provence as he had seen it in the canvases of Cézanne and Monticelli. Over and above this he was to discover, to his considerable surprise, that the country around Arles at times resembled his native Holland. But the color of this landscape impressed him even more than

purpose of identifying the scenes he painted. In fifty years these scenes have changed amazingly little and today, but for the major fact that the trees have grown taller, they offer virtually the same appearance they did to the painter at the time. A first glance finds them disappointing both in their structure and in their unprepossessing color. The views that Van Gogh chose



KROELLER-MUELLER COLLECTION, WASSENAAR, HOLLAND

IN NOVEMBER, 1889, Van Gogh painted "Les Alyscamps" (left) and recorded "These tree-trunks are lined like pillars along an avenue with rows of old Roman tombs of a blue lilac. And then the soil is covered, as with a carpet, by a thick layer of yellow and orange fallen leaves. And they are still falling like snow." Photograph (right) shows that the tombs of Arles still stand, the poplars, after fifty years, are more massive than ever.



THE ASYLUMS in which Van Gogh was cared for became the subjects of numerous paintings. In "Hospital Garden, Arles" (left), we see a much extended perspective which, without alteration of architecture, is a synthesis of several different views. Compared with photo (right) result is more dramatic.

OSCAR REINHARDT COLLECTION, WINTERTHUR, SWITZERLAND



its character and it was its richness under the ardor of southern sunshine which carried him away and offered new and absorbing problems.

During the course of several trips in the south of France I visited Arles, where Vincent lived in 1888, and St. Rémy where he was confined in the famous asylum, for the express

often amazed me by their banality, by their total lack of any emotional quality—that quality he makes so urgent in all of his works. But painting this bridge of Trinquetaille, that Mairie of Auvers, the wheatfield under the rain, or the passageway in the asylum, the artist knew how to accentuate the sensations of intensity, of gayety, of desolation, (Continued on page 30)



ART INSTITUTE OF CHICAGO

RAYMOND BREININ'S "Harlequin Horsemen," romantic and dramatic winner of the \$100 Eisendrath Prize.

Critics and Creators in Chicago: A Juror Looks at the Annual

BY PEPPINO MANGRAVITE

Postscript to the Prizes Reported in Our Last Issue Is This View of a Fertile Event in New Native Painting

COPELAND BURG, newspaper man, won the \$300 Brower Prize for artists over forty with "Roses and Fish."

MORE often than not, art circles in Chicago are in a dither; for artists, critics and aesthetes love to indulge in frequent displays of vigorous acrimony. This feudal game of wits annoys the critics, pleases the artists and tickles the public. And it is all to the good. It must be! For, according to a recent checkup in Chicago, critics are read less, artists sell more paintings per capita than any other group of artists elsewhere, and public attendance at exhibitions is larger than that of major Eastern museums; and further, the Art Institute of Chicago justly prides itself on a membership of 15,000 art enthusiasts. It pays to be vigorous and unyielding. It depends on the kind of vigor, however.



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Eleanor Jewett has no special laurels for them. It seems as if the whole job of balanced appraisal is left to the new and energetic critic, Alice Bradley Davey of the Chicago Sun.

As a matter of fact, even the jury was not in full agreement about the choice of awards. The jury, however, was in complete accord on the choice of rejections. Why? Because as a rule jurors, unlike exhibiting artists, are unhuman. Jurors Alfeo Faggi, Ernest Fiene, and the writer will take any blame with firm bows. As unanimously firm the jury stands in the belief that Chicago has a vigorous group of fine painters and sculptors, some in the current exhibition, others, unfortunately not. The following together would make an impressive group: Ivan Lorraine Albright, Salcia Bahnc, Aaron Bohrod, Raymond Breinen, Ed-
(Continued on page 32)

In the last few weeks fresh protests have been registered by artists and critics. This time they object to some of the choice of paintings and sculpture in the current 46th Annual of Artists of Chicago and Vicinity. It is not difficult to understand these disagreements. Being self-centered and human, each faction feels that the other is out of step.

In Chicago the vigor of the artists differs from that of the critics. In the artists it emanates from sheer ability and will to succeed in making a personal pictorial statement. In the critics it demonstrates itself either through the vision and ability to see beyond personal prejudices, or through deadly indifference, or out of the rage and intolerance which comes from fatigue. In Chicago a quiet rage permeates and colors most efforts.

Over two decades ago the rage of some New York artists brought forth the "Ashcan" school of painting. In Woodstock until a few years ago it made itself felt through the "Strawberry Fuzz" school. And in Chicago, until quite recently, it exploded through what an artist termed the "Chauve Souris" school. These directions for better or for worse have become significant stepping stones in American art.

For a number of years Chicago artists have been shouting for a hearing. And now, by gosh, they not only command attention and respect, but some of them are being talked about with bated breath elsewhere, but not in Chicago. Art critic C. T. Bulliet is impatient and annoyed with them; Critic

JULIO DE DIEGO'S eery and symbolic "Spies and Counter Spies" (above). The vital bronze "Kneeling Women" (below) won for twenty-six year old painter and sculptor, Abbott Pattison, U.S.N., the Logan Medal and \$500 prize.

ACQUIRED BY THE ART INSTITUTE OF CHICAGO



ART AND THE STARS: TASTES OF



DEMOTTE GALLERIES

"I CHOSE Dalí's 'Scène de Ballet' for its extraordinary handling of moonlit surfaces and for its depth of perspective" says John Latouche.



TO ANY PLAYGOER the connection between Lillian Hellman's Kuniyoshi, "There She Lay," and the author's writings appears self-evident.



ELSIE HUSTON of the torrid voice chose this tropical décor, "Balinese at Work and at Play" by an anonymous native artist (above). To Lily Pons belongs Rivera's "Woman with Flowers," one of the few loans to the show not entirely consistent with public legend.



THE hush and mystery of the stage, which even the most relentless publicity campaign has never altogether dispelled, makes anyone connected with theatre, moving pictures, or concert platform good copy, in or out of season. But there are still further reasons why the sponsors of the benefit show of "Art and the Stars" at the Demotte Gallery (whose proceeds go to British, Chinese, and Russian War Reliefs) invited a group of celebrities to lend their own works of art to the cause.

In the past few years Hollywood has become second only to New York as an art collecting center. Noted actors have acquired pictures almost as famous as they themselves are. And, as public personalities, their reasons for buying them regularly come under the spotlight, illustrating the preferences of the successful patron who can afford to indulge his tastes whether they run to fact, fantasy, or decoration. Actors and musicians are furthermore themselves artists. When Toscanini's baton, Melchior's voice, Ilka Chase's radio personality, and Merle Oberon's elusive charm stand for things comparable to the very peaks of modern painting and sculpture, the tastes of this group of people are bound to be interesting. We have consequently asked a number of the generous lenders whose works appear on these pages to give us their views and comments on why they bought them.

Stage and moving picture experience develops particular keenness to visual impressions, music to the inner rhythms of a work of art. Some of the stars have obviously made their choice as a kind of personal reaction to their way of life. At least we can only suppose this to be the reason that swing band leader Artie Shaw chose a picture as remote and withdrawn as Matthew Barnes' *On the Prairie* or Major Bowes of the *Amateur Radio Hour* his dream-like river view by the nineteenth century David Cox. Still another surprise in the show is the Rivera lent by Lily Pons—a massive, somber-colored study hard to associate with the sprightly 108-pound coloratura.

But by contrast with these there are others who run astonishingly close to their public personalities or legends which have been built up around them. The catalogue, arranged so that lenders and works are separately listed, becomes the key to a fascinating question and answer



RICHMOND BARTHE'S "Maurice Evans as Richard II," (below) property of the subject, lives up to the tradition of the old school actor.



ES

OF TWINKLING TEMPERAMENTS



MERLE OBERON picked Brockhurst because "... his work I find reminiscent of the Dutch and Flemish schools for which I have a weak spot."

BROOK caught Katharine Hepburn in the characteristic gesture of flouncing out (opposite).

RICH WAGNERIAN romance pervades "Lauritz Melchior as Tristan" by Nikol Schattenstein.



game. We find Lillian Hellman the owner of the most brooding and introspective of Kuniyoshis—a split-personality figure who might have stepped out of one of the author's own plays. Clifford Odets, the realism man, bought one of Gromaire's starkest: a dark-toned female who conveys a dramatic story of ruin and despair. To Moss Hart of Broadway fame went *The El* by Aaron Bohrod, painter of tough cityscapes. There is a gratifying fittingness to the fact that the romantic yet impeccable Toscanini should own the delicate Venetian, Guardi, and Eugene Ormandy a gemütlich Biedermeyer panel. An old master—a Bellini Madonna—fitted the august Gilbert Miller as well as the Dali *Scène de Ballet* did John La-touche. This talented young designer states, "I am of the opinion that Surrealism has only begun. It has graduated from the school of the cult into the main current of human experience. Because Dali is the foremost exponent of this influence, which to me is not new but only reiterated in art, I was anxious to secure one of his paintings." Home girl Bette Davis' contribution to the show was an unassuming little picture of her own house, a rural hideaway if we ever saw one.

Famous people quite naturally want to own portraits of themselves, and here the choice of the portraitist is paramount. It is obvious why Lauritz Melchior chose a nineteenth century-type painter where Gypsy Rose Lee favored the versatile Vertès. Only Jo Davidson could so obviously have cast Dorothy Thompson in the rôle of the Woman of the Year. There is a dogged likeness of H. V. Kaltenborn, a contrary Katharine Hepburn by Alexander Brook. Henri Bernstein of course was lucky. He was painted as a child, when he knew no better or worse, by Manet.

In sending in to the show many stars contributed free bon-mots. "Pictures you want? Pictures I got!" wrote Gypsy Rose Lee. "The only rare object I have in the house is a cook who's been in my employ almost two weeks," declared Groucho Marx in a note that accompanied the Berman caricature of the immortal Three Brothers. "My pictures are all in San Francisco," wired William Saroyan, "but I am sending you four of my own drawings. They are all very great. How are you? I am fine."



ILKA CHASE finds "wit, surety, and sophisticated naïveté" in "Sabbath in the Colony" by Rubin. It furthermore "goes with my bedroom."



MAJOR BOWES, connoisseur of amateurs, was drawn to "Landscape" by the self-taught David Cox besides recognizing in it "a charming piece."



GUARDI'S "Venetian Scene" (above) fits as well into the Toscanini repertoire as do the graceful airs of Venetian XVIII century music. A more baffling choice is Matthew Barnes' "On the Prairie," the property of much-married swing band leader Artie Shaw, now of Hollywood.



Terre Haute's New Museum of Living U. S. Art

THIRTY-NINE years ago Sheldon Swope, a sixty-year-old Civil War veteran, drew up a will in favor of his adopted city of Terre Haute, Indiana. He was unmarried and childless, and indirect family connections interested him less than his idea—that of giving the people of the region a free art gallery. Mr. Swope was a successful jeweler. Since his arrival in Terre Haute in 1867 he had built up one of its leading firms and gained a reputation as a smart diamond merchant.

The will was specifically framed. It called for a ten-year interval following



SHELDON SWOPE ART GALLERY, TERRE HAUTE

RECOGNIZABLE themes introduce unfamiliar art in two of Terre Haute's twenty-three new pictures: Grosz's "Apples and Fruit" (above); "Route 6, Eastham" by Edward Hopper (below).

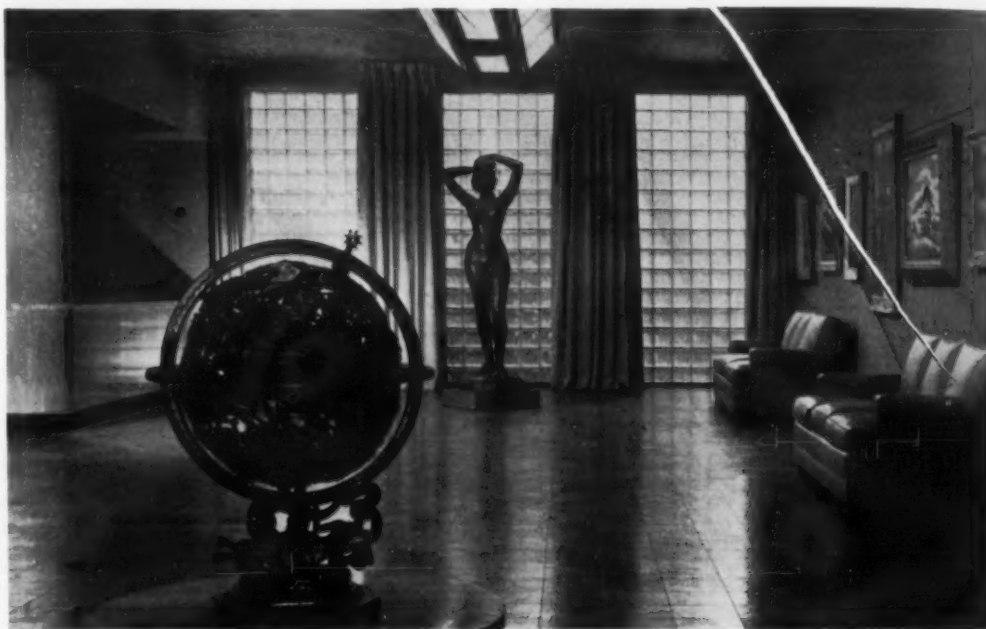


PHOTO JOHN MECHLING

IN TERRE HAUTE'S busy downtown, the 40-year-old Swope Block becomes a modern art gallery. Zorach's "Vita Nova" and Manish's "Celestial Sphere" dominate a foyer whose dark red floor, blue-grey walls, gold ceiling and curtains, and bright leather furniture invite leisurely enjoyment of art.

his death during which interest from his estate could accumulate to form an initial purchase fund and to cover remodeling of the Swope Block into an art gallery. It appointed three Board Managers (one a woman) to serve for life without compensation. It specified that the initial and additional works "be displayed publicly and free of charge to residents of Terre Haute and Vigo County."

For the next thirty-nine years Sheldon Swope lived on the rents of real estate holdings, reinvesting his income, passing

his latter days in a Florida cottage where he economized to the point of near-eccentricity. It was after his death in 1929 that the people of Terre Haute became aware of what was in store for them. But law suits contesting the will caused further delay and it is only now that the 1903 dream comes to maturity.

The remodeling of the Sheldon Swope Art Gallery was completed last winter. In January the Board of Managers called in John Rogers Cox to serve as Director. A first task was to lay the cornerstone of the permanent collection and at this point it was decided to concentrate on contemporary American art rather than spread the Fund thin over many fields or deplete it through the acquisition of old masters. March 21 was the opening, celebrated by a cross-section loan exhibition of 130 works, from Atherton to Zsissly.

Terre Haute's permanent collection of some two dozen canvases offers themes nearer home, with Benton and Grant Wood setting the pace. Here is the talented Chicagoan Aaron Bohrod, represented by three works. Small town streets under snow provide the theme for Burchfield and Fiene. The figure pieces include Schreiber's Arkansas farm woman and Raphael Soyer's *Pink Slip*. From farther west come landscape subjects by Peter Hurd and Dehn, from Wisconsin that of Sepesky. Thus a Mid-Western town of 63,000 inhabitants takes its place as one of the new art centers of America.

Cleveland's New Gem of Louis XVI Decoration



GIFT OF MRS. RAINEY ROGERS TO THE CLEVELAND MUSEUM OF ART

LOUIS XVI décor ca. 1780 in painted doors and panels by Rousseau de la Rottière, Aubusson tapestry covered settee and chairs by Jacob, signed tables, sculptures by Pajou and Clodion. A panel detail (below) reveals Classical influence, suggests that the walls, obviously painted by a first-class artist, may have originally decorated a music room.



FROM the passing of the large scale private house the decorative arts sections of many a museum is being enriched. A case in point is the graceful Louis XVI sitting room from her New York address which Mrs. Rainey Rogers has just presented to the Cleveland Museum of Art of which her father was an early benefactor.

Focal point of this gem of the eighteenth century are the doors and panels, pseudo-Classical in influence, musical in



CLODION'S grace, animation, and frivolity mark this small marble figure.

theme, made by Jean Siméon de la Rottière, decorator to Marie Antoinette, for a Paris *hôtel particulier*. Many of the furnishings and objets d'art, collected piece by piece by Mrs. Rogers, are earlier than the last quarter of the eighteenth century, the probable date of the wall panels. But so sensitive was the taste which selected them that the harmonious though eclectic whole, with its seven-
(Continued on page 33)



Refregier: Brave New Muralist

BY ROSAMUND FROST

DURING the course of our interview last week Anton Refregier summed himself up as a "propaganda artist." He was presumably referring to his earlier political cartooning and to the intense conviction behind his present show at the A.C.A. Gallery. Before long we found ourselves agreeing with him, but in a different way. The man is living, walking propaganda for an idea—the idea of the brave collectivized world ahead that sets some people to shaking their heads even after they've theoretically won the war.

Refregier is one of the few individuals who seems not only confidently of his time but actually ahead of it. This is partly because he used to work for Norman Bel-Geddes added to that is a workmanlike familiarity with three or four professions; and finally, unlimited belief in people. Refregier wants to assemble them in groups and watch them strike sparks. He loves to teach because he never stops getting ideas. "If I couldn't live in an art center [Woodstock is his present address] I'd organize one," he says. He wishes he could paint all over the outside of buildings or on billboards; he'd like to pull the pictures out of museums onto the street for everyone to see. In the course of a short conversation his enthusiasm had made all these theories attractive even to our essentially anti-collective mind.

Half French, half Russian, Refregier was born in Moscow early enough to remember what it was like to be well off before the Revolution. He left Russia at fifteen, old enough to be impressed by the teeming vitality of the new order. Since then, in addition to his profession of painting, he has worked at unnumbered jobs in and around the arts with the result that he is one of the most thoroughly grounded painters in the country. The Fine Arts Section was aware of this when it entrusted him last autumn with its princely purse of \$26,000 for the San Francisco Post Office murals.

In Paris at fifteen, young Refregier started out as the apprentice of a Russian sculptor-architect. He drafted, mixed clay, did small figures, learned the technique of casting on such odd lots as a set of columns for the Paris Opera and stray bits of anatomy, like arms and embryos, for a Paris hospital.

"Every European had an uncle in America in those days," says Refregier, "so eventually I got here too." He also got a series of scholarships at the Rhode Island School of Design although studying art meant living at the "Y" and working in summer in one of the neighboring textile factories. Refregier was born a "worker" in the dynamic sense. He became one politically at this time, rubbing elbows with Labor, brushing with strike-breakers, turning an already flexible hand to illustrations in trade union journals.

Over the course of four years, during which academic art training grew increasingly confining, he had saved up enough money to go abroad. 1928 was spent (Continued on page 30)



COURTESY FEDERAL WORKS AGENCY, SECTION OF FINE ARTS

RECORD \$26,000 commission rewarded Refregier (top of page) for San Francisco mural project. Above, sketch for "Building Golden Gate Bridge."

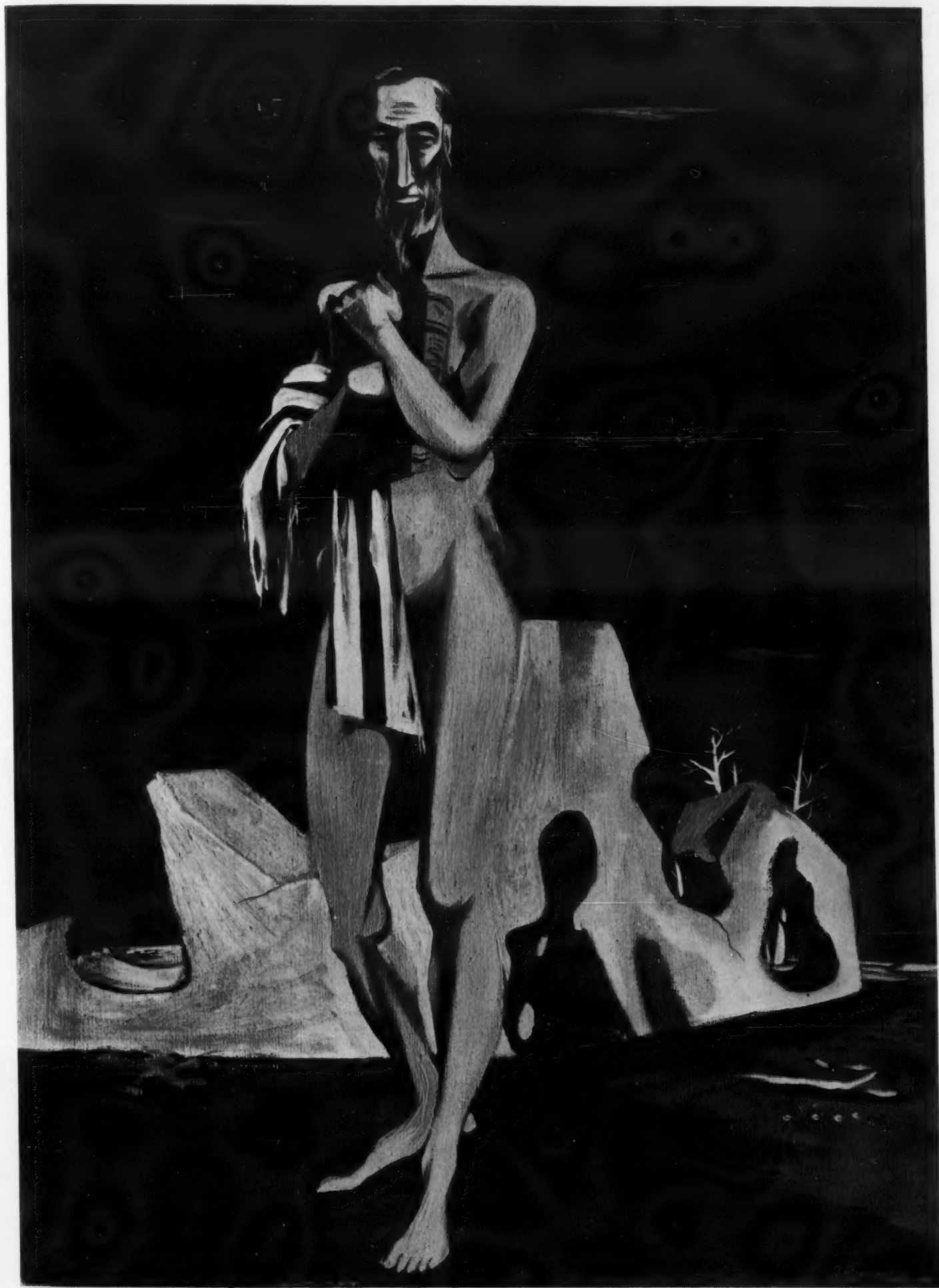


COLLECTION OF THE ARTIST

DONE in 1934, "The Park Bench" shows early interest in simplifying form. Refregier's social campaigning is eloquent rather than vindictive.



AMUSEMENT value, essential to a night club, takes on Surrealist originality in Café Society murals. Joke is on the customers, who like it.



A.C.A. GALLERY

EXPERIENCE with poster and theatre art taught Anton Refregier what he knows about direct presentation and the dramatic value of

empty spaces. "Let My People Go" has mural-type color but the sharp focus on an idea that is essential to an easel painting.



COLLECTION OF MR. STEPHEN C. CLARK, NEW YORK

VAN GOGH: "THE NIGHT CAFE", 1888 (see article on pages 8-11)



COLLECTION OF MR. AND MRS.

PIERO DELLA FR



OF MR. AND MRS. JOHN D. ROCKEFELLER, JR., NEW YORK

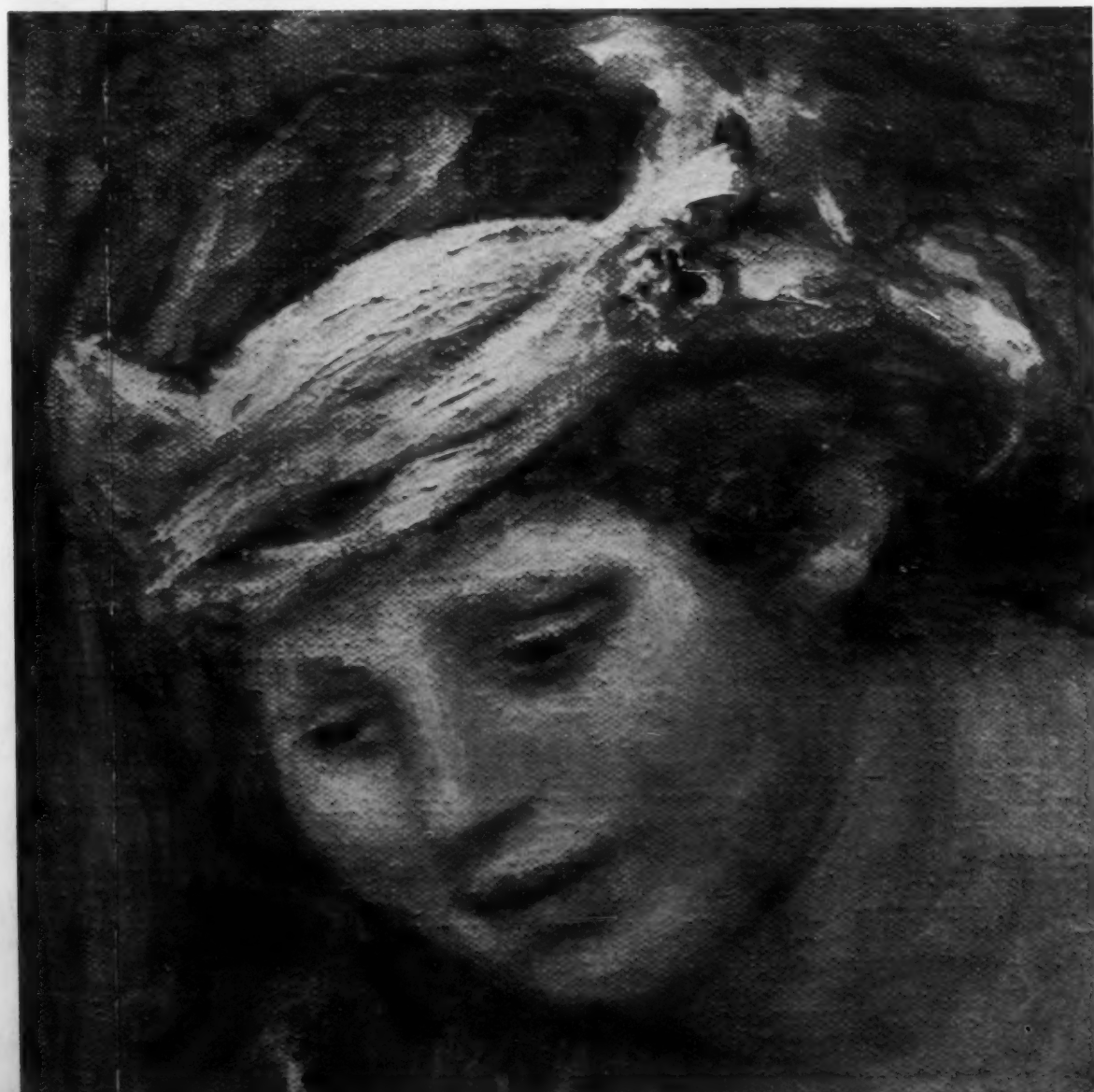
DELLA FRANCESCA: "THE CRUCIFIXION", CA. 1450

This Century Share of Ren

BY DORIS BRIAN



ARTIST OF TWO CENTURIES: the two portraits on this page reveal the Renoir of 1879 contrasted with the 1919 style, each fully in the spirit of his own time. Building up in glazes, silhouetting the fair-skinned subject against a deep red background, revealing details of eyes, lips, and hair, Renoir painted the celebrated little "Mlle. Margot" of the Stephen C. Clark Collection (as a nineteenth century artist stemming from the Clouet tradition. In the completely modern "Woman with Mandolin" of his final years (1919), now in the Durand-Ruel exhibition, the paint is so thickly applied that the canvas shows through, and figure and ground are merged, almost abstracted, in a vortex where the picture as a whole rather than its parts is important.



IDYLL OF LATE RENOIR: (of the "Young Shepherd with Birds," 1911, in the Durand-Ruel exhibition), fleshy pinks, iridescent greens, golds, and blues into a picture at the same time shining with color and expressive of an almost perfect repose. Representing the young son of a Dutch patron, Mme. Thurneysen, it is one of the few male figures of this period.

DURAND-RUEL GALLERIES

Century's of Renoir

ORIS BRIAN

CENTURIES: the details
Renoir of 1879 contrasting
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PAINTING, according to Renoir—who delighted in the act of putting color to canvas—isn't so much a matter of rapture as of consistent hard work at mastering a manual craft. Even at seventy-eight he did not relax in this respect. We are told, somewhat romantically, by Georges Rivière that in his last words he spoke of the progress he was still making—on the final, unfinished canvas. But the story will seem less far-fetched to one who examines the paintings in Durand-Ruel's current review of his 1900-1919 period.

Crippled by rheumatoid arthritis and finally able to work only with brushes strapped to his arm, Renoir lived to paint and devoted the full powers of an alert mind to the careful husbandry of his art. Like Titian and Rembrandt, he evolved a magnificent "old age" style characterized, like theirs, by directness, brevity, and economy of means. Perhaps in all three cases the infirmities of age contributed to simplification and the elimination of detail, but with all of them the last expression was the logical outcome of trends seen earlier. Renoir, even without rheumatism, would probably have followed a similar course.

Indeed, the *Woman with Mandolin* (detail opposite), painted shortly before his death, is merely the conclusion of a steady development toward unification and simplification by a man who hated Victor Hugo for having complicated French speech. It is as veracious an expression of the twentieth century as his earlier gracious and pearly pieces were of the nineteenth. Fauvism and Cubism never touched directly this artist who tossed Impressionism aside long before the movement exhausted itself, yet Renoir always seemed to keep abreast of the final

lessons if not of the initial extremes of all the experiments. In such of his early masterpieces as the Metropolitan's *Mme. Charpentier and her Children* and the interior group of the Bérard children at Wargemont, the excellence of the parts may detract from the whole with which he was at that time less concerned. But in late canvases, for example the throbbing *Young Shepherd with Birds* in the present show, or the still later group of bathers in landscape, the problem posed was the weaving together of subtly related colors in such a manner as to produce an effect of solid, pleasing forms. This, after all, was one of the aims of Cubism which abolished recognizable subject matter to give full rein to color and total design. Renoir accomplished the same thing while permitting the forms to remain, as they always had been with this sensitive sensualist, beautiful people and flowers. In this respect he was twenty years ahead of his time. The aspect of the very last works is what many an artist of the '30s hoped to achieve.

But if the twentieth century Renoir manner (so different, superficially, from much of the nineteenth) has had its warm admirers, it has certainly had its detractors in the persons of critics who, no matter how well they liked the earlier style, thought that the late work, scrubbed out by an old man, looked like Renoir with a mixture of Julienne soup, or Russian salad, or red currant jam, or that the figures, inflated and pneumatic, appeared to be smeared with a sort of reddish oil, and scattered under the trees to ripen.

Actually, the palpitating, earthy reds, the ample forms, the buoyant patterns of this so-called (Continued on page 32)



OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery (and where to find ART NEWS' review of each exhibition)	NEW YORK TIMES Howard Devree—H. D. Edward Alden Jewell—E. A. J.	HERALD TRIBUNE Carlyle Burrows—C. B. Royal Cortissoz—R. C.	SUN Henry McBride—H. McB. Melville Upton—M. U.	JOURNAL-AMERICAN Margaret Breunig—M. B. WORLD-TELEGRAM Emily Genauer—E. G. Hortense Saunders—H. S.
ARMS, Kennedy (see ART NEWS, Mar. 15, p. 27)	Most of the pencil drawings are so faint as to appear "breathed" upon the paper; and when, especially, it comes to the "miniature" drawings . . . one cannot but conclude that there must be something absolutely uncanny about this artist's eyesight. E. A. J.	. . . the more minute habit he has developed as he has gone on has not meant a loss of breadth. On the contrary, he has gained in truth and force. And his draughtsmanship has been largely responsible. It has enabled him to get at the core of things. R. C.	. . . an impressive array of etchings many of which, as individual plates represent the conquest of an infinity of detail. Such is the recent etching of the East Liberty Presbyterian Church. H. McB.	Happily, the hand and the mind seem to be one in the work of Mr. Arms, so that the vision is set down unflatteringly before us, evoking not only the particular scene or architectural beauty noted, but the inescapable richness of association and life with which the artist views it. M. B.
ARTHUR, Babcock (see ART NEWS, Mar. 1, p. 30)	His unfailingly bright colors are in evidence, in panoramas of Vermont and Connecticut and in his more successful portrait and figure pieces. . . This group of small paintings gives us Arthur's best report thus far. H. D.	He seems to have gone ahead greatly, especially in his landscapes, which are somewhat more carefully elaborated than formerly, in spite of the fact his work remains as personal as ever, and as rich in color. C. B.	. . . has a predilection for clear colors and frank statements. These tendencies give an enameled look to his pigments, and occasionally produce Americanizations of the style of Vlaminck. H. McB.	. . . his color has mellowed without losing its dynamic force . . . his compositions are held in hand . . . his drawing has been subordinated to pictorial architecture. Best of all is the development of new emotional depth . . . E. G.
ATHERTON, Julien Levy (see ART NEWS, Mar. 15, p. 25)	. . . his subject-matter turns to terribly realistic fantasy. . . Atherton has humor as well as fantasy and his work is ever decorative in the larger and better sense of the word. Technically, too, this is some of the best contemporary painting I have seen this season. H. D.	. . . one will find something to enjoy in the clarity and delicacy of his drawing and in the cool, pure tones of his color. But the major thing with him . . . is his imagination, and this results in his producing the unexpected in many devious and ingenious ways. C. B.	. . . is a symbolist somewhat on the order of Pierre Roy, but without Pierre Roy's playfulness. . . It is just musing; but highly finished with bits of realism here and there that induce you to look closely into the painting. H. McB.	And I still am far from convinced that he's a wunderkind. I agree . . . that the textural richness of his canvases is extraordinary . . . that his color harmonies are of gemlike opulence. But I'm bored to tears with his glassy-eyed nymphs and ubiquitous cats. E. G.
AUSTIN, Perl (see ART NEWS, Feb. 15, p. 16)	His imagination, if eerie, is robust in its sustained and sometimes poignant and always haunting lyric romanticism. But when all the proper and indispensable elements conspire, this artist can weave paint mysteries of the most insinuating, fragile, yet somehow stout-textured loveliness. E. A. J.	In his paintings of animals, like the "Listening Beasts," he seems the confirmed realist. But in other designs his realism has, so to say, dimly romantic overtones. . . have amongst their ingredients a dreamy, imaginative quality which cannot but evoke good-will. R. C.		
CLEMENS, Durand-Ruel (see ART NEWS, Mar. 15, p. 13)	. . . leave me more than a little dismayed. All the facility of his first show . . . is in evidence again and reinforced. . . But the dilute Renoir influence has spread dangerously through his work—Mr. Clemens, I am afraid, has reached a danger line. H. D.	. . . it is a happy, free touch that one ultimately recognizes in these paintings, the expression of an essentially independent and progressive temperament. It is pleasant to salute so auspicious an exhibition. R. C.	. . . so full of the joy of living are his paintings. Femininity seems to interest him almost exclusively—femininity and flowers. . . His less exuberant work is devoted to reverently careful portraits of women and girls. M. U.	. . . reveal not only sound craftsmanship, but a far rarer attribute difficult to define yet not difficult to apprehend—taste, the "nothing too much" that does not prevent fullness of expression, yet preserves the subtle balance between richness and lavishness. M. B.
DE PAUW, Fifteen (see ART NEWS, Mar. 1, p. 31)	. . . reveals de Pauw as a very versatile and serious worker whose diversity in subject matter and in approach is in itself arresting. H. D.	Mr. De Pauw seems never to have bit deeply into any of the different subjects he has taken up, or given his talent a chance to materialize in any of a number of directions. C. B.	He is still experimenting and shows aptitude in so many directions that he can doubtless be counted upon to give account of himself once he decides upon the course he intends to take. M. U.	Perhaps the constant in this diversified exhibit is a zest for each subject and an ability to give each an individual development with definite flair for decorative design and good color. M. B.
DI BENEDETTO, Associated American (see ART NEWS, Mar. 1, p. 31)	. . . his figures are stiffly folk-artish in manner—Could Benton and the Currier & Ives prints, I wonder, be influences in this work, much of which is rather naively serious, flatly airless and, almost invariably, rather stiff. H. D.	Di Benedetto's style in these works has a diquant flavor, drifting from the homely feeling of native folk art in subjects such as "Swan's Place" to suggestions of Grant Wood in other compositions. C. B.	The main thing is that he has come at things with an originality that somehow sets his canvases apart from the general run in this line. . . These canvases may savor of a showman's trick, but at least it is a novel trick. M. U.	
GASPARO, Ferargil (see ART NEWS, Mar. 15, p. 27)	. . . ranges the world from semi-abstract coal silos and still-lives to a very Ethiopian "Mona Lisa in the Beauty Parlor," and from one painting called "Graeco Roman" to several that seem to me to be more catch-as-catch-can. H. D.	Watercolors painted in somber colors and generally fanciful in content. . . The feeling of originality in this artist's work is strong, but the style involves a great deal of technical by-play which seems a good deal overdone. C. B.	. . . strange exotic style . . . seems to place them in some borderland of the imagination through which he alone knows the way. His "Abstraction" and "Mona Lisa in the Beauty Parlor" and the rest, whatever their theme, serve to deepen the impression of a most interesting artist. M. U.	. . . what you'll really love it for (if you cotton to this sort of thing at all) is the extraordinary deftness with which he handles most complex pattern, for his superb balancing of color and shape, and for the ingenuity of his design. However you analyze it, this is exciting, imaginative and personal painting. E. G.
HAMAR, Acquavella (see ART NEWS, Mar. 15, p. 27)	She works with address, and her approach is various. . . Many of the figures are sweepingly and romantically stylized. The portrait heads are much more naturalistic. Miss Hamar is resourceful and accomplished in her use of media. E. A. J.		For the most part she prefers direct carving, using various Brazilian stones as her media. Certain of her works . . . have primarily an anthropological interest. Elsewhere, she is the artist pure and simple, dealing with what fancy and emotion prompt. M. U.	A pupil of Bourdelle in Paris, Miss Hamar is still under the influence of her teacher, and not yet speaking out freely in her own idiom. But she has a sure, vigorous style, and her exhibition reveals her as an artist of talent and promise. H. S.
HARTLEY, Macbeth (see ART NEWS, Mar. 15, p. 27)	. . . the force, the fire, the intrinsically challenging quality of Hartley's work are not to be denied . . . there are diversity and power he has not equaled in any previous show. . . They make up, for me, the most exciting one-man show of the season. H. D.	Hartley puts everything into the immediate and individual impression, recording the subject matter . . . with personal force. . . His figures, with an emotional essence suggesting Rouault's, may be significant; but we don't think so. C. B.	He still clings to the Maine coast and points beyond for his subject matter, the grim character of much of which seems adapted to his temperament. . . One of the most striking canvases on the walls is his "Fisherman's Last Supper, Nova Scotia." M. U.	But happily, these paintings also possess poetic insight and an emotional content. There is a stimulating blend of mysticism and austerity which gives this work its distinctive appeal. M. B.
HIGGINS, Kleemann (see ART NEWS, Mar. 1, p. 14)	Many of them communicate the deep inward glow that is inseparable from Mr. Higgins's finest creative utterance. . . Several of the pictures are in a higher, more soaring key than usual. E. A. J.	Most of all the present paintings gain from the deeper emotional development which distinguishes the present Higgins from the old and gives his work a more fertile, romantic air. C. B.	These new paintings do not differ greatly from those to which the artist has accustomed us in the past. It is still rather a forlorn world, peopled by the lowly that he inhabits and paints with poetic feeling that even monotony cannot stale. M. U.	
LIPSON, Upton (see ART NEWS, Mar. 15, p. 28)	. . . a young water-colorist with an original way of saying things, is showing papers with extraordinarily realized plant, flower and vegetable forms. . . A strong decorative sense pervades the work. H. D.	. . . including flowers and other still life subjects. The work is varied in color and generally fresh and on the whole shows much competence in the handling of the medium. C. B.	. . . a young artist who had had the fortitude to wait until she had mastered her medium . . . she seems at her best when dealing with landscape and still life themes. M. U.	Miss Lipson includes landscapes, still life and figure pieces in her group, all well-considered in design and fluent in execution. She uses a palette of richness and variety and employs it ably in building up design. M. B.
LUNA, Carstairs (see ART NEWS, Mar. 15, p. 27)	Luna has decided flair in his figure pieces, albeit the shadow of Greco passes now and again lightly over the canvases. . . The work is clever if a bit stiff. H. D.	. . . It is cheering to meet with a painter who is content to work in a quiet key. It must be said, too, that his straightforward realism is persuasive. All this suggests talent, and Mr. Luna has talent. The precious attribute of style, though, appears to have been denied him. R. C.	The simple everyday life of people and their surroundings seem principally to appeal to the artist and these he paints with rare sensitivity and feeling in low tones that brighten here and there into more positive but subdued color. Out of it all you get a feeling of sobriety and honesty. M. U.	El Greco, Goya and the early Picasso are the artists that come first to mind when you look at his pictures. . . For all that, oddly, Luna emerges a personal, individual talent. I think it may be perhaps because his Spanish-ness is more a thing of mood than of technical devices. E. G.
WEBER, Rosenberg (see ART NEWS, Mar. 15, p. 25)	It exemplifies . . . the strength of his expressive style, the fineness and depth of his feeling. There are often obscure passages. . . Yet, through even these pulses a kind of fierce spiritual power, which gives them peculiar authenticity. E. A. J.	The piece called "Colonial Table" gives you all the artist's personality and contains a good deal of charm. . . These paintings, with the exception of the large picture called "The Toilers" and others typical of Weber's most recent work, are better than average Webers. The large workers' composition, though, from our point of view, marks a definite stage of crudity. C. B.	. . . are quite the most brilliant of the new pictures to have appeared this season . . . leaves the subject matter far behind him and maintains himself in the realm of "pure" painting with prodigious dexterity. . . There isn't one of them that doesn't key the spectator up to a higher state of emotionalism. H. McB.	They fairly sing. There is harmony throughout in each individual picture and in the group as a whole. There is a magic flow of color, a tenderness of line and haunting quality of mystery that distinguishes every canvas. H. S.

THE PASSING SHOWS

MAX NOT IN DEAD ERNST

IF HIS alter-ego is Loplop, King of the Birds, Max Ernst himself is King of the Surrealists and takes his place as such in a full view of his recent work at the Valentine Gallery. Obeisance is done him in articles by Breton, Nicolas Calas, Julien Levy, and others in a special number of the periodical View which serves as catalogue to the exhibition. With these many delvings into Ernst's deeper meanings at hand, we can confine ourselves to the more superficial aspects of his paintings.

He is a Surrealist among Surrealists in that even the textures in his paintings—the velvets, the swamp grasses, are composed of myriad Surreal elements so closely knit that from a distance some of his landscapes look almost like naturalistic

and Ernst's modifications of Freudian symbols are the blood and backbone of his work.

But quite apart from the excursions into space, time, Ernst's and our own subconscious which his canvases provide, what miracles of paint they are! We needn't, unless we choose to, probe the significance of every tiny form which goes into building up the larger shapes—the shapes themselves, arranged in dramatic patterns, beautifully colored in schemes which produce moods of tranquillity, excitement, nostalgia, and a dozen other emotions, compose pictures which exist in their own right. Not even Ernst's wonderful titles — *Fascinating Cypress*, *Night Never Will Fall*, *J'ai lu du tabourin*, *j'ai mangé du cimbale*—are



VALENTINE GALLERY
MAX ERNST: "The Stolen Mirror."

But proof of the painter's evolution is surely there, and it can't escape even those who count their favorites among the early works. If the point needed emphasis, the hanging of the late *Notre Dame from Quai Henri-Quatre* next to a sketch for it neatly establishes the fact that Rousseau painted meticulously because that was the aesthetic effect he wanted—not because, like other folk-artists, he knew no better. The sketch, brisk, atmospheric,

somber in tone, echoes Manet and the Post-Impressionists, shows that Rousseau could have competed with the free and the dashing had he wanted to. But the sketch lacks organization and finality, and that is what the artist gave to the final version. He tied the notes together, removed the air and the space, chose a higher key, and added, for his personal emphasis, a stiff red flag, effective where none had flown before.

D. B.



WILDENSTEIN GALLERIES
DROUAIS: "Le Duc de Berry et le Comte de Provence."

and Romantic products of, say, Asher B. Durand. In this respect he carries his science much farther than even Dali ever did. Seen close to, an Ernst tree trunk is like a drop of water under a microscope. The bird motif predominates as it always did

necessary for the uninitiate in his cult. Many of the fantastic landscapes have an operatic quality. And who, by the way, could have done a better job than Ernst on the birdmen's costumes and the sets for the *Magic Flute*?

D. B.

ROUSSEAU: NO PRIMITIVE, NO DOUANIER

THAT the "primitive" Douanier Rousseau was no primitive, and for that matter no douanier either (he was a toll-house inspector), is pointed out in Daniel Catton Rich's essay for the full length Rousseau exhibition discussed in articles in the February 15-28 ART NEWS, when the show was at Chicago.

Now handsomely installed at the Museum of Modern Art, it contains ample refutation of the "primitive" label. But with nearly fifty examples, the meal is so lavish that

it induces a slight visual indigestion. The trouble is that it consists all of one course. Rousseau, by hard work, certainly did develop, bridged the gap from amateur to full professional stature. But he accomplished this by constantly posing the same problems, and though the exhibit is subtly arranged in a mounting chronological crescendo—the pictures getting larger in scale and more impressive in content in each room—the point might have been better made with less evidence.



LENT BY MR. AND MRS. HENRY CLIFFORD TO MUSEUM OF MODERN ART
HENRI ROUSSEAU: "Storm in the Jungle," 1891.

L'Enfant Blonde, Marie Laurencin: a little book of watercolors, *Les Petites Filles*, Cézanne's *Boy with Rabbit*, but, better than that, *Boutet de Monvel's* pencil and wash. The marble sculptures of infants by Jacques Saly and of a young boy by Despiau are masterly. J. W. L.

BONNARD

WHAT is so rare as a Bonnard watercolor? Or a drawing, for that matter. Yet Weyhe had both, with the latter in preponderance, in the kind of show that you linger over in delight. The drawings, poignantly and briefly done with a pointed brush, date from the early nineteen hundreds and are largely illustrations for Jules Renard's *Histoires Naturelles*. The Frenchman's wonderful gift for humanizing animals, which dates back of La Fontaine, has its modern exponent here. Several title-page studies show man's communion with hounds. There are a sapient goat, a double-faced cat, various fowls in the character parts. An American might have made them funny. But Bonnard respected them as animals as much as he appreciates their surroundings. A tiny study of a squirrel on a leafy branch has as much rustle to it as a whole forest.

The "intimiste" comes out in a *Still-Life with Bees*, the fruit on the sunny table top, the chance alighting of the insects catching at you in their sharp sense of the reality of the moment. Noted among the etchings illustrating the Mirbeau novel *Dingo*: the farmyard scene, the wildflowers like little straggling musical notations, the burial of the dog, tragic as a human demise. The watercolors make a blaze of glory over nothing more important than a breakfast table. R. F.

PERSONALITIES

IDEA show of the month is to demonstrate that when half a dozen artists tackle the same subject the results, reveal six different fellows. At 460 Park, gathered under the title "As Others See Us" are likenesses of dealer Dikran Kelekian, painter Reginald Marsh, and collector-beautician Helena Rubinstein.

It would be interesting, though perhaps a bit unfair, if the subjects' own favorites had been indicated. It is obvious, however, that the slick, hard image of Kelekian by Derain (fondly inscribed to the sitter) has much more of Derain than of Kelekian in it and has little to do with the strong but kindly gentleman Antoinette Schulte paints or the revelation of a collector surrounded by his possessions that Arbit Blatas shows us. A smaller, ten-

derer Blatas shows Kelekian informally (in a nightshirt), contrasts with the aristocrat painted by Lintott and Styka.

Fittingly, the most high-styled and berserk group shows Mme. Rubinstein. In Marcel Vertès' version she is young, dewy-skinned, and probably just emerging from a full course of her own type of art. There is a peak at the other pole when Tchelitchev covers his contribution with sequins making the lady a sort of bubbly Queen of the Night. Portinari makes her a strong heroine. Lintott does a conventional job.

Henry Schnakenberg's seems to be the most factual of the Marsh portraits, the Peggy Bacon is full of caustic personality, and the Alexander Brook of boyishness. D. B.

SCHNITZLER

WITHOUT painting a single recognizable form, Schnitzler shows how an abstraction can be full of absorbing, even of human, goings on. A sure color sense likewise gives interest to a whole unlabeled roomful of these at Pinacotheca. One smaller picture, painted poster-flat in the usual abstractionist's manner, alone seems static, so we take it that his most important discovery lies in the furry paint edges and rich surfaces he employs to create such unexpected depth and motion. R. F.

GUY

THE sense of paradox sits deep in James Guy, now at the Ferargil Galleries. This should make him admirable both as commentator and as Surrealist. He has been thought of more as the latter, though with his blazing vision of abnormalities, such as that in *Who Will Stand the*



FERARGIL GALLERY

JAMES GUY: "Who Will Stand the Light of Tomorrow."

Light of Tomorrow, where the figures are all burning up, he may become rather a romantic seer. In *Insects Towing Landscape*, certainly a Surrealistic title, two vainly imploring hitch-hikers are left below while a squadron of butterflies on a bright ballooned-out, billowing road are wreaking entomologic revenge. This gouache, like the others in this show of them, is strong in delineation but ultimately vague in conception. It has an attractive tempo about it. Guy is an original artist. In *Ahab and Moby Dick* even the sea is lashed aslant under the white whale's fury. J. W. L.

BROOKLYN

THE biggest noises sometimes tend up in whispers and whispers can develop a siren-like intensity. At the Brooklyn Museum the twenty-fifth annual exhibition of the Brooklyn Society of Artists, which should have been a big noise, tones down to a whisper when compared

in quality to two other shows there—the "Children of America," and "Paris in Prints." These, which take up much less than half the room of the former, are matters of mark.

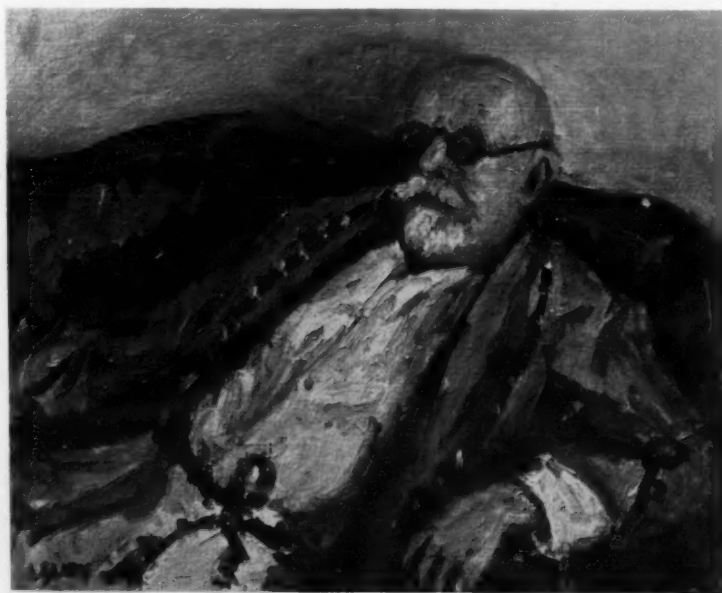
The disappointment in the Brooklyn Society of Artists show is with the unevenness of the performances. Notwithstanding, Defense Bond and Stamp prizes, ranging from \$100 to \$10, rightly went to Robert Laurent, William Thon, J. O'Hara Cosgrave, and Isaac Friedlander.

A trip upstairs to see what the children of the Americas, aged 6 to 17, were doing revealed better things. Here was imagination, talent, precocity, simplicity and if so, to be sure, these abound chiefly among our Latin American or Polynesian neighbors, why should we mind? They have a more stable background for aesthetics. In the Paraguayan section, for instance, one noticed almost superhumanly prematured ability. The same for Mexico and Hawaii. Art is a life to be lived in those countries, the life of cultivation and of the intellect, and if taken seriously it is taken in stride, as it used to be in Paris.

That brings us to the superlative exhibition, "Paris in Prints," on the mezzanine. The Museum has furnished it from its own collection. Immediate write-downs are the Thomas Shotter Boys lithographs—especially of the *Hôtels de Sens* and *Cluny* which have so admirably caught the spirit of countries, besides being, like Bonington and the early nineteenth century architecturalists, uncanny with stone and wood, moldings and roofs. J. W. L.

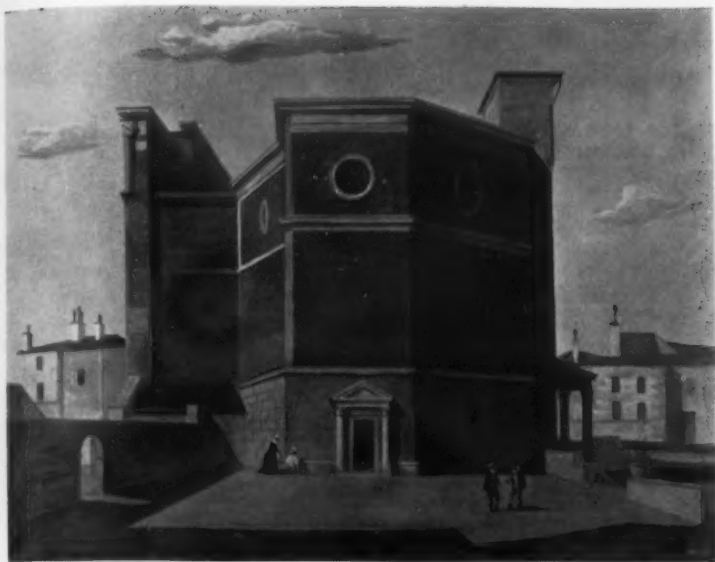
EPSTEIN ET AL.

A SHORT WAVE broadcast to England marked the opening of a members' show at the British American Art Center where, in addition to ten Epstein bronzes, an agglomeration of some ninety works



460 PARK AVENUE GALLERY

ARBIT BLATAS: "Portrait of Dikran Kelekian."



MARIE STERNER GALLERY

HAROLD STERNER: "The Beggar."

by Britishers and Americans rewards careful selection by a high qualitative score. If there are few home runs, the count of hits over errors is remarkable for such an assemblage.

The Epsteins, of course, are a show in themselves. All portraits, they turn the difficult trick of revealing the sitter without subduing the artist. The Shaw, for example, is good Epstein and perfect G.B.S. down to the diabolical twinkle (though G.B.S. didn't think so), and the Einstein has both strength and mellowness. Tagore, Dr. Franz Boaz, and the chief character in *Man of Aran* were some of the other subjects. His improvisation is a searing interpretation of *Young Christ* (connected with the large and unique *Virgin and Child* now on loan at the Metropolitan), deep-eyed and Oriental.

D. B.

STERNER

ARCHITECT'S training, a wide familiarity with art, memories of Italy, and a high sense of the ridiculous are some of the factors which combine in the gouaches by Harold Sterner shown at the gallery of his mother, Marie Sterner. A haunting and nostalgic sunlight bathing long arcaded vistas may call Chirico to mind, but with this clean delineation is combined soft brushing of clouds and sky and an ability to pump air into his pictures. Tiny little people are up to all sorts of antics. In one picture, dominated by a generously carved boat prow, a little man in a rowboat flirts with a girl smoking away like mad on a rock. In the twilight-toned *Fortune in Coal* a single light in a Victorian mansion shows the loneliness of a tycoon nobody loves. The crisp architectural vistas have all sorts of

novel twists, would enlarge handsomely. Sterner could make a fine scenic designer.

D. B.

HIRSCH

AMONG the requirements of a wide and early popularity for a painter, good taste and sensitive handling of oils are unfortunately usually excluded. At best, they are unnecessary, the subject matter counting for more. And such popularity usually tempts a freezing of the successful manner with all its faults. But this, fortunately, is not true of Philadelphia's Joseph Hirsch, now in his early thirties, whose offering at the New York World's Fair walked away with the popular vote, who was one of the strongest and best liked of the Museum of Modern Art's recent "Americans 1942," and whose first major New York showing in a commercial gallery is now at Associated American.



ASSOCIATED AMERICAN ARTISTS

UMBERTO ROMANO: "O'er the Ramparts We Watch."

Several years ago Hirsch's interest in human beings was appealing, full of restrained humor or strength, socially conscious but not Left Wing. The same is true today when human beings involved in the war effort are his chief subjects. But the present small show reveals him growing rapidly as an artist. The early *Amos* is as engaging a likeness of a child, rather slickly on the Academic side, as parents could want. Color and composition are indifferent. But he is working out the shortcomings. The striking *Prisoner* and the Malay fighter in *Camouflage* might be by another man. The impact of utterly serious subject still gets prime consideration, but the pattern, the use of subtle, well related and slightly unorthodox color schemes, and the sensitive, textural application of pigment reveal the successful expenditure of thought and effort. We will give odds on him.

D. B.

VERNAL SCULPTURE

CIRCULATED by the National Sculpture Society, a show of garden sculpture in enlarged photographs which fills the upstairs gallery at the Architectural League tells about all there is to know on this subject — from the ladylike drapery-trailing of a politer generation to the stony uncompromise of the moderns. Among numerous successful and suitable pieces we signal Wheeler Williams' twentieth century *Diana*, Picirilli's *Earth*, Lovet-Lorski's reminiscence of Classic Antiquity, and Jacques Schnier's entertaining *Sea Breeze*.

R. F.

ROMANO

NOT for nothing is Umberto Romano the son of a sculptor. Formalizations that are sculptural

appeared in his canvases at the Associated American Artists, as in the portraits of Paul Morgan, Jr. and Murray Sheehan. Colors are apt to be metallic with Romano, especially purples and deep pinks. *Gladiolas* is one of the best paintings where this quality is not noticed. *Road into Morning* is the best of several landscapes, in which formalization is carried to the point of destroying natural charm. That is, the trees seem fastened to the ground by glue; natural growth is at a premium. But Romano is a rugged portraitist, honest and formalizing, except in the case of Mrs. Sara Delano Roosevelt and the other women, where he has permitted himself to be tenderer.

J. W. L.

SANTO

FRESHNESS of scenery with a good deal of frilly and fluffy spring tree foliage is the great virtue of Patsy Santo. It creates delicacy. He omits oils this year and sends to the Marie Harriman Gallery watercolors which for their fragrant romance would make good illustrations for a Goethe or Schiller poem. Santo's skies are excellent when he can show a touch of sapphire breaking through in a grey cloud mass or a fistful of snow on a foreground spruce. A favorite motif, nostalgic for some childhood spot, is a winding road by the lakeside. Small space, an intent but not dull centering of the composition, mark these papers.

J. W. L.

RANDOM

THE Gallery of Modern Art, leading you through its lobby of watercolors, many of which are worth a long look, brings you down into the main hall where it has marshaled a primitivized Kissing landscape of a hilltown, a beautiful Bombois of a peaceful fishing scene, a colorful Maclet of a turbulent sea and windy dunes, and a skyscraper-scape by the young Frenchman, Monty. A Boudin also appears among these modernists.

J. W. L.

FLANNAGAN

TO EXTRACT the image yet not disturb the rock that holds it was the problem John Flannagan set himself. The long planned, long merited Buchholz Gallery exhibition (which turned into a memorial show after Flannagan's suicide last December) illustrates how successfully the artist carried through this idea. The bronze or cast stone works show quite another Flannagan, concerned with creation and the imposing of his own inventions on a



BUCHHOLZ GALLERY

JOHN FLANNAGAN: "Little Creature."

less organic material. Of the two the first and impersonal approach is the more impressive.

Flannagan's animals are too well known to need description. Such irresistible examples are here as the introspective granite monkey wrapped in its own arms, the Whitney's bluestone elephant which catches so well the sense of swaying bulk, the brilliantly formalized spherical ram. Flannagan deals even more thoughtfully with humans. Although the windy hair suggests grace and motion, the larger granite head has a sightless inward quality. The small one must be taken in the hand if one is to appreciate its subtleties. All his faces have a numb, chilled look as if they had been in the granite a long time.

When Flannagan imposes an idea like *Jonah and the Whale* or the *Triumph of the Egg* he does it in a mystical and utterly improbable way. If we find these less satisfactory it is because there is something extraordinarily moving about an artist of his stature too reticent and too humble to alter nature. R. F.

BLATAS

PAINT richly used for its own sake, as Soutine uses it, is the outstanding mark of Arbit Blatas in his third American show at the French Art Galleries. But the resemblance stops with the paintiness—that enriching of every inch of background with variegated and blended spots of color which characterizes so many Russo-French painters. Without linearity, design counts for a lot in his single figures, and there is a sensitive perception of the seriousness of childhood and

charm without cuteness in his many arrangements of his own little daughter and of young Jean-Jacques Lebel. His pictures always exist as wholes, the subjects being coaxed out from backgrounds to which they organically belong. This method permits him little detail, but his feeling for living essentials is revealed as much in his interior views, his likenesses of older persons, as in the interpretations of children.

The Blatas manner of a few years ago, before he came to this country, is exhibited in small, quiet, highly edited views of Paris which would have seemed nostalgic even back in 1937. Americanism hasn't touched this emigré painter. He continues to develop along European lines, and is growing strong and firm. D. B.

TACK

THE paintings by Augustus Vincent Tack at the MacDowell Club serve as a retrospection. There are those done in stippled style, like *St. Dismas* and *Simon of Cyrene*. There is the very much earlier *Portrait of a Lady*, contrasted with which could be the *Helen Keller* (the study for the final portrait painted late in 1941). There is an intermediate type portrait, the *Elihu Root* and then there are those paintings by which Tack will longest live—the abstractions. These are of two sorts, relating to figures and sky. Of the former, which are religious, *Epiphany* is truly mystical. Of the latter, *Christmas Night* and *Spring Night* would be distinguished contributions to abstract art anywhere. One other deals superbly with waves. J. W. L.

FERREN

DO NOT be surprised that John Ferren paints like his former master, Jean Hélion. For Hélion has a fascinating technique. Ferren's paintings, plasters, and pastels at the Willard Gallery, more brilliant in color than Hélion's, turn back the clock to 1937 when, in one of the compositions which looks like several strata of bivalvular forms eddying in colored air, he was Hé-lionesque and striving for an atmospheric background. Yet in 1938 Ferren left the leading strings and sought (we think highly successfully) a more developed plastic background, color shuttling back and forth in depth through fused gradations. This effect transformed his abstractions into far more emotional figments. Unlike Charles Shaw, Ferren does not borrow from images of rememberable reality and the only resemblance between his fine gouache, *Desert*, and nature is the glow

of yellows, oranges, and browns and a certain spikiness of forms. J. W. L.

ART DIRECTORS

THE members' exhibit of the Art Directors' Club holds sway at the Ferargil Galleries. The talents are there and tend to be original. Technique, as would be expected, means less than idea. Only in the case of Gordon Aymar do we have intricate technique (but wedded to fine expression) in his gemlike portrait of Gordon. Robert Foster's *Bull*, Ben Nash's *Air Raid Warden*, and René Clarke's *Showers at the Fifth* have that sense of racy life and topicalness which one expects from staff members of large publicity machines.

Hesketh is a clever sculptress. She has been exhibiting, in her one-man show at Ferargil, larger pieces such as *Rondo* with small stone panels chiseled in vari-colored marbles. She cuts out contours and thicknesses, obtaining angularity, distortion, and movement through lack of substance. Rather startling, but true. J. W. L.

GROUP

THE group at the Barzansky Gallery includes Irwin Hoffman, Boris Solotareff, Will Gibian, Paul Winteler, Alexander Dux, and Samuel Rothbort. Hoffman contributes a nicely colored watercolor landscape, *First Snow*; Alexander Dux, another New Yorker, has the sense of locale of a Willard Metcalf but the dry brownish tonality of a J. Francis Murphy; Paul Winteler, the brother-in-law of Einstein, exhibits a subtle, beautifully developed oil landscape, *Near Geneva*; while Samuel Rothbort, also a sculptor whose works are here, obtains Burchfieldian freshness and substance in his watercolor called *Spring*. Solotareff, a young Russian of twenty-five, is more at home in figure-painting, his watercolor, *The Concert*, being similar to Toulouse-Lautrec in effect although watch-charm in size. His *Nude* is an admirable picture. J. W. L.

ABSTRACT

THE best show of abstract painting seen in some time is that of the American Abstract Artists at the Fine Arts Galleries. This is because the works have been rigidly selected and fewer have been admitted, those few being of the highest quality. If they tend to the more static, classical, and geometric sides of abstractionism, such as is observable in the works of Alexander Corraza, Josef Albers, Piet Mondrian, and

Charles G. Shaw, that would be one of the few criticisms one could level at the group. Abstractionists like Robert Jay Wolff who can give a romantic whirr to compositions are rarer. Many of these paintings are as decorative as rugs. J. W. L.

WATERCOLORS

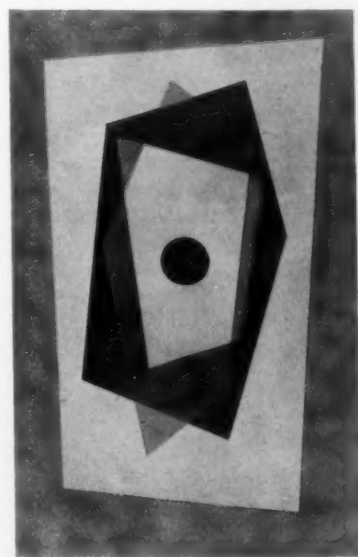
THREE women artists make up the group show at Marquie. Virginia Bill's particular type of stylization, which runs to neat little white borders round objects, looks best when they make a star pattern in *Petunias*. Helen Lane Bower's blooms are more conventional but more fragrant. She paints pansies with as much loving care as a china decorator, but her purple petunias, again, are freest and most interesting. Violet Rawnsley prefers skyscrapers in a faintly lurid blue dusk, their outlines picked out in violet or sepia ink. R. F.

MARGARET ADAMS

APPROPRIATE to the season and the Victory Garden campaign is the flower show (of watercolors) by Margaret Adams at the Harlow, Keppel Galleries. Wife of Wayman, the portraitist, she has a fine feeling for flowers in clusters. She paints the decorative backgrounds well and throughout shows the freshness of approach of the talented amateur. Here also we detect the knowledgeable horticulturist, as in the work of Frank Galsworthy in England. J. W. L.

MASTER ETCHERS

THE natural thing to succeed the McDonald etching show of Rembrandt is one, at the same gal-



FINE ARTS GALLERIES

CHARLES G. SHAW: "Movement of Planes."

lery, of Rembrandt's contemporaries. These include Van Ostade, Zeeman, Waterloo, Nicholas Berghem, and Lastman. Zeeman had a great influence on Méryon, who copied his compositions and gave him a credit line. Berghem's *Shepherd at a Well* shows a strong tincture of Domenico Tiepolo in its unatmospheric whiteness of paper and in its fulsome, well-composed treatment of intimate subject matter. Lastman's print recalls Rembrandt's vertical plate of *St. Jerome and the Lion*. An outstanding drawing in this show is the delicate Van Goyen *Foreshore Scene with a Windmill*. J. W. L.

NON-OBJECTIVE

TO ABSTRACTIONISTS it is heretical for the observer to look at non-objective art in a hurry. We tried to be good at their own museum, where on the mezzanine there are some new compositions, led by John Sennhauser's red screenings of sand-color and black and by Landon's forms which seem quite close to reality but the combined units of which are just beyond meaning. Much time and ingenuity must sometimes be spent to decipher these paintings. An interesting new addition to the museum is Baroness Hilla Rebay's *Animation*, which contrasts with the other more static pictures J. W. L.

RET

PUBLISHING a book of verse, making décors for the Paris Opera, are just a couple of chapters in the past history of Etienne Ret, former pupil of Maurice Denis who now shows at Lilienfeld. Raised in the house in which Chateaubriand wrote *Memoirs d'Outre-Tombe*, Ret is now a U. S. citizen, California branch, wants to be known as an American painter.

France's mediaeval art colors a lot of his own, many of the canvases thick with knife-applied paint, recalling Gothic themes. The drawings and watercolors show him to be a superior master of line, of wash, and of sly wit to boot. D. B.

MARIN

"PERTAINING to New York, the Circus, and Pink Ladies" is Marin's new show at An American Place. It is amazing and then not so amazing. Marin goes to the circus, looks at the elephants, the lions, the trick horses, and does some of his best work bringing back to us the tempo of the big tent. Then he places a lot of women in the surf

and calls the series *Pink Women*. They're not altogether pleasant or smart and there is at least a hint of prurience in them. No, these are not so amazing, but the scenes of city streets dating from 1936, while less good than the New York ones done in the 'twenties, nevertheless have great movement. J. W. L.

PUMA

THE exhibition of lyrical paintings by Puma at his gallery is nothing new in lyricism, for every picture by Puma has something of tenderness and evanescence, but shows his qualities as a landscapist.



MUSEUM OF NON-OBJECTIVE ART
HILLA REBAY: "Animation."

These are thoroughly acceptable in such pictures as *Moon Glow* (with its alluring mixture of ultramarine, veridian, and yellow), *Water Sunset*, and *Clair de Lune* (with its nicely winding path into the hilly distance). But the hot bilious colors he uses in figure compositions sometimes are the only ones in Puma's landscapes and when this happens, the scene is not so impressive. Puma as landscapist works best in the dark tones. J. W. L.

OWENS

IT SEEMS unfair to lead off on Charles Owens by saying that he is twenty-three, yet that fact, which we only learned on leaving, had bearing on the show at the Wakefield Bookshop. Owens is not a primitive yet like one has that quality which charms and delights. When you discover that it's youth—but youth without inexperience or overconfidence—you are pleased.

This West Virginia painter spent a single month in Paris but evident-

ly found there the climate of his soul. The little gouache views done from memory are of warming capriciousness and charm. Owens appreciated the bulbous boulevard buildings which wear awnings like bright petticoats, the pattern of trees and rooftops, the soft, sad grey skies. Prices appearing beside each picture were temptingly low and we can only congratulate the buyer who got Grey Day for \$45.

Owens' West Virginia landscapes—oils this time—are more pretentious though, discounting heightened color, they probably look like the place. Comparing them with the gouaches they make a rather un-

it not for the blotting out of the foreground registers. Indeed we have in Miss Abbott a splendid composer and draftsman.

FIVE Poughkeepsieites hold forth at Argent. One who could stand up in any company is Tom Barrett who has punch, good color and better ideas. Stowell Fisher contributes delicate landscapes, Harmon Neill a sensitive *Self-Portrait* among other things; Geraldine Acker her good wit; Priscilla Flowers, landscapes.

THE watercolors of Isabel Whitney at the Fifteen Gallery are often preliminary sketches for wall-

CHARLES OWENS: "The Champs-Elysées."

WAKEFIELD BOOKSHOP



orthodox argument for painting strange places from memory. R. F.

MORE NEW SHOWS

THE new 60th Street Galleries offer decorative panels, flower paintings, silk screen prints, and etchings by various artists. Elizabeth Jones Babcock's panel *River Traffic* is effective in its slanted end-register distortions, while Jane Peterson, with her *Zinnias in a Purple Vase*, makes the most of some weeping shadows cast on the wall by purple petunias. Her immense *Dogwood* sweeps horizontally across four feet or more of canvas breadth. Rosalie Rees contributes some woodcuts, of which the one of the *Song Sparrow* is the best.

THE niece of Charles Francis Adams, Mary Abbott, now exhibiting her carved wooden screens and watercolors at the O'Toole Galleries, has a strong and refined talent. The watercolors of Mexico could easily be by an Oriental, were

paper designs which she makes for Katzenbach & Warren. Among the most successful of these are the *Governor's Palace* and *Dogwood*.

THE Morton Galleries, in presenting George Binet the Hungarian painter, give us an artist who composes with taste and paints in an honest, unobtrusive way. His *Portrait of an Old Farmer*, his *Portrait of a Young Man* (against a salmon background), and *Still-Life with Blue Cloth* display his style.

BLACKS and whites in the group show at Estelle Newmann's reveal careful selection. For one thing, there are the philosophical war themes by Ralph Fabri—fine in full pattern which opens up to reveal wealthy detail. The fertile British Gertrude Hermes, acidly sharp in line, is another good one. Harold Geyer's notes of Paris are warm and nostalgic, and Helen Blumenschein, Dorothy Feigin, Eugene Higgins, and Gerald Davis are well shown.



PAUL ROSENBERG GALLERIES

NATURE awakened a singular excitement in Van Gogh. The peaceful fields seen below are made stormy and dramatic in "The Rain" (above).



Van Gogh

(Continued from page 11)

or of melancholy which he discovered in them. By purely pictorial means he has stressed line and color (although the latter, unhappily, is not apparent in reproduction).

Faced with the themes and the canvases of Van Gogh, so strangely alike yet so absorbingly different,

Refregier

(Continued from page 18)

in Munich studying under Hans Hoffman whose breadth of ideas and liberality of method, coupled with the pupil's own facility, opened vast possibilities. Refregier has often been afraid of that facility and back in '32 when he hung a canvas in the old G.R.D. Studio McBride also warned against it. Actually, in the

one realizes that "reality" cannot exist independently, and that the artist paints after all not what is but what he sees. Vincent himself best defined the problem when he asked his brother: "When the thing represented is, in point of character, absolutely in agreement and one with the manner of representing it, isn't it just that that gives a work of art its quality?"

long run it has made him more painstaking, and at the time it was useful, bringing in jobs with architects, decorators, in the theatre, and so on. During Prohibition he recalls a series of commissions to decorate speakeasies which culminated in being employed by the gangster Larry Fay—a picturesque patron ultimately bumped off under his own murals. With Norman Bel-Geddes he worked as a draftsman, on fan-

tastic projects, assisted in the stage production of *The Eternal Road*, and such. Refregier retains the greatest personal and professional admiration for this designer and feels that Geddes, even at his most visionary, is one of the geniuses of our day. The decoration jobs were less satisfactory since they too often revolved around the type of neo-elegant interior calling for a fake Boucher or Fragonard over the doorway. But the stage and the WPA provided escape from all this.

Refregier hails from what he calls a "more or less theatrical family," one grandmother having been a noted ballerina, another a gypsy. When Erika Mann's crusading review, *The Peppermill*, came to this country it was he who designed the American version. Time and again he worked with dancers, contriving costumes, receiving laudatory notices on his backdrops from a press singularly indifferent to décor. In the summer of 1936 he was summoned to a project after his own heart: a school of theatre arts on Lake George conducted under the auspices of the Yaddo Foundation. Refregier modestly taught painting, theatre design, and costume design but assures us that there were lots of other courses. Though the school was called off after one summer, it remains in the back of his mind as an ideal undertaking to be resumed some day. Thereafter his urge to teach was taken out at the American Artists School which he had helped found.

Eight years ago Refregier married Lila Kelly "... my pupil, of course," and though she abandoned her art career forthwith she has become his most valued collaborator on research. Out in Frisco last year it was she who pieced together the historical pageant from which he selected scenes to illustrate. They have a system. She reads aloud and he feels around with a pencil, letting the word images find their own shapes. Refregier has great faith in this automatic drawing and says the first notes are always the ones he comes back to. Many of the panels in the miniature model of the Rincon Post Office down at A.C.A. were conceived this way, though he checked and polished for five solid months before he felt the drawings ready to lay before the judges.

For Refregier Government patronage is a dream come true. He got in with the Project in 1938 and it fitted like a glove. The vast democratic organization, the contact with an everyday public, the overlapping of fine arts, theatre, and music were all so knitted with his own ideas that sometimes he imagined he had invented it. Enthusiastically he led off with a rehabilitation series for the Riker's Island penitentiary. His next, the World's Fair panels, rightly received second prize in a popu-

lar vote. Although they record WPA accomplishments, there is none of the customary epic sententiousness to his planners and builders. The compositions are logic and simplicity itself, the figures, sharply, intelligently observed. Refregier by this time felt free enough to set them on the wall with minimum accessories and no fear of surrounding empty spaces. He calls them poster murals and explains that in a room used as a thoroughfare they were all people would have time to look at. The World's Fair also brought him his first important museum purchase. *Accident in the Air*, included in the current show, was picked out of the Fine Arts Building by the Museum of Modern Art. It is what he calls one of his Surrealist works, though purists might quarrel with this term when applied to such purposeful distortion.

In 1940 Refregier got a chance at something he had always wanted to do: murals for a nightclub. He had already lined the Hotel Lexington's Revere Room, but that was hardly the locale in which to let go. With the rise of boogie-woogie, Café Society graduated to the elegant Fifties and our painter got the decorating job. It took him just eleven days, including a complete architectural re-do and the cigarette girl's costume, to turn out this most irrepressible of modern interiors. Strangely enough, no customer has ever identified himself with the flock of careening coat-tails pursuing the ephemeral petticoat or with the augustly superior bystanders—they always think it's the other fellow. Refregier has a special trick of making flying figures actually hurtle through the air. Café Society drunks have been known to wave at the dark, raffish gentlemen as they go by, diving like swallows in and out of broken arches.

There have been numerous jobs since: a mural for a Jersey Post Office, panels for the now missing S. S. President Polk, the observation lounge of the Twentieth Century Limited among others. Before plunging into the San Francisco murals he wanted a one man show for the simple reason that he had never had one and because, too, he finds easel painting the most direct way of unburdening his mind. The seventeen works at the A.C.A. were all but one executed last year. All have that incisive simplicity which he learned from poster and stage design, most of them the subdued color and chalky surface of mural painting—result of mixing casein white into his color, proportion one to two. The typical canvas signed "Ref." has wintry trees, a muted, poetic blue sky, an angular figure built out of warm earth tones, touches of red, sharp highlights, cutting shadows. Refregier wants to extend this scale and did so in the *Two Figures* he

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sent in to the last Carnegie (at which time ART NEWS nominated it for first prize) and in 1941, the most profound picture in the show and the one which tells us the most about future directions. *Let My People Go* shows him at his most starkly dramatic.

Upstairs at the A.C.A. are the mural designs which won the largest commission the Government ever handed out to one man, together with evidence of how briskly Refregier went after it. There is the scale model of the building with sketches in situ. There are pencil and color studies, drawn from memory for greater freedom but subsequently checked for accuracy. There

is one figure executed full size to show scale and painting technique—how he builds up in casein on gesso, brushing the colors over each other into solidity. At the present moment he is dissatisfied with his drawing of horses and during the coming summer in Woodstock proposes to take the portrait of every nag in the region. In September he departs Golden Gateward. As this most speedy of workers plans to give two to three years to the job it is safe to anticipate something rather special. We'll even go further than that. With a parting glance around the show, we'll prophesy that Refregier's will be the best murals yet made in the U. S. A.

Chicago

(Continued from page 13)

gar Brinton, George Bucher, Copeland C. Burg, Francis Chapin, Julio de Diego, Briggs Dyer, Leon Garland, a fine painter who recently died, Edward Millman, Sam Ostrowsky, Constantine Pougialis, Louis Ritman, Mitchell Siporin, Flora Schoffield, Lester O. Schwartz, William S. Schwartz, Kenneth Shopen, Nicola Zioli, and a few others whose work I know less well.

Critic Alice Bradley Davey deplored that Boris Anisfeld and L. Moholy-Nagy "were omitted from an exhibition in which several of their students appear." Mrs. Davey wonders why the jury rejected the teachers and accepted the students. Jurors as a rule do not appreciate a family reunion even when they recognize one. After all, jurors seldom look for names. In a situation such as Critic Davey describes it is difficult to separate the sheep from the goats.

Renoir

(Continued from page 23)

"lobster" or "strawberry" period, no longer strange to us, are the culmination of the artist's personal taste. The most crystal-clear, greatly detailed and highly particularized of the early Renoirs were the commissioned portraits (usually regarded by him as potboilers, superb though they were) wherein the artist produced what was expected of him. Left on his own, when he painted from a model, he leaned—as far back as the '80s when the "Renoir type" began to emerge—toward greater generalization, ampler contours, and pinker, more unified tonalities. If a patron wanted his drawing room recorded along with his pretty wife and children, Renoir was up to the task. But if free to do so, he would indicate, often in summary fashion, what still-life he wanted, and give more attention to the dynamically rhythmical arrangement of the figures. After 1900, with an

Critic Bulliet does not like art influences; Critic Davey evidently does—and so it goes in Chicago—and elsewhere.

With all the ranting and painting, the 46th Annual Exhibition of Chicago Artists remains proud and aloof. It proves that Chicago artists have not succumbed to the apostolic admonitions of stuffed shirts; they are not ashamed to have borrowed a chip or two from Picasso and Matisse, any more than these artists are ashamed to have grabbed all they needed from foreign predecessors. What matters if the accent of the exhibition is foreign; the dialect certainly is Middle-Western U.S.A. It is a good comprehensible dialect; a little wistful perhaps, but broad, quick, and sonorous. In the Middle-West people don't brag about New England ancestry; they are too busy gathering seeds wherever they can find them. Some day they hope to provide for most of America's needs. I believe in that boast.

assured income from his dealers, a great reputation, and more "comers" than he could meet, Renoir could, and did, paint as he pleased. In the final analysis, he became another type of twentieth century abstractionist in terms of shapes and colors. A human face, for the most part, became the human face (his cook Gabrielle, his young son Coco, youthful Thurneyssen, and the last, beautifully blond model, all seen in pictures at Durand-Ruel, are certainly amazingly close in physiognomy). A human body became the human body (Gabrielle posing even for the boy Paris) rounded, generous, and firm. The model must always have a "skin that takes the light"—the chief requirement, it was said, for a Renoir cook—and skin in light for Renoir, as for late Rubens, was a rich, deep pink rounded by highlights. The exaggerated color, like the exaggerated volumes, was a sort of abstraction.

In actual technique there is a great contrast between the careful

early glazes (transparent at a time when his fellow Impressionists used bright, opaque tones) and the late work. In the latter the canvas shows through the briefer strokes of thinner paint, the drawing is done directly in color, and the pigments are mixed not on the palette but on the canvas itself.

At least two pictures in the present exhibit, the *Bather*, *Reclining Woman* of 1903 and the *Woman with a Fan* of 1909, both with pearly, almost bluish skin, echo earlier Renoir. But if the colors and compositions recall the work of twenty or thirty years before, the thin paint in brief application would

date them. More typical are the henna symphony, *Coco Writing*, the splendid *Fountain* with its sketchily indicated feminine contours emerging from the background as unfinished sculpture emerges from the stone block. The rich haze of small landscapes painted at Essoyes or near his home at Cagnes—lavish but easily assimilated—and still-lives in which he paints fruit and flowers as he does women, round out this report of late Renoir. Discussing his infirmity at this period he remarked: "Really, I am a lucky man. Now I can do nothing but paint." That he did is our good fortune too.

Louis XVI Room

(Continued from page 17)

teenth century Persian rug, its mid-eighteenth century marquetry desk, as well as its strictly Louis XVI pieces is actually more authentic in atmosphere than a strictly period room might be. Three small tables show the transition from Louis XV to Louis XVI style, the modification of the swinging curves, the assertion of rectangular forms. From the period of the wall panels dates the fine Aubusson-covered set of settee

and armchairs from the collection of the Princess Polignac, and a set of exquisite side chairs signed by the noted *maitre-ebéniste* Jacob. Among the decorative objects are a pair of fragilely elegant marble figures signed by Pajou, dated 1787, and sculptures in the animated style of his son-in-law, Clodion. The small royal portrait by the sixteenth century Corneille de Lyon could well have been a family heirloom; the Fragonard *Boy with a Red Cloak*, a contemporary acquisition of the collector of such treasures.

ART NEWS of AMERICA

(Continued from page 7)

assembled "Twenty-five American Painters," a show to be exhibited at both institutions as well as at the Dayton Art Institute and the Indiana University at Bloomington. Avoiding narrative pictures in the pseudo Daumier, Corot, Gainsborough, and Renoir vein, painters like Milton Avery, Ralston Crawford, Lyonel Feininger, James Guy, Marsden Hartley, John Marin, Knud Merrill, Georgia O'Keeffe and eighteen others support the assumption that there are creative Americans.

News Items in Brief: The Last Word

● At eighty-one Philip Wilson Steer, one of the few artists to receive the British Order of Merit, died in London. Best known for his landscapes, he was also a portraitist. Steer is represented in the Uffizi as well as in museums throughout the British Empire and in New York's own Metropolitan.

● Head of the Public Relations Department of the Denver Art Museum will be Anne Arneill Downs, succeeding Anne Matlack now on the staff of the Garland School. A Bryn Mawr graduate and Pennsylvania Academy product, Mrs. Downs has also studied in Europe. Her

plans include expansion of the Museum's lecture program.

● A well known member of the National Academy of Design, Van Dearing Perrine was arrested recently and briefly detained until he could give an account of his reasons for sketching on the Newark dumps. Vigilant detectives who patrol this defense plant area found it hard to believe that Perrine's was a purely artistic errand. The painter explained that he was working up material for a May exhibition.

● Painter Charles Vezin, ex-president of the Salmagundi Club and of the Art Students League, died recently at Coral Gables, Florida, at the age of eighty-four. Untutored in art until he was forty, he combined his artistic and commercial careers until 1919 when he retired from business, became a full-time painter. Vezin exhibited at the National Academy and many museums.

● At the invitation of the State Department, Arturo Lopez Rodezno, director of the rapidly expanding School of Fine Arts in Tegucigalpa, Honduras, has arrived at Washington to visit museums and art schools in this country. His special interest is in the making of ceramics, a craft he is developing advantageously in Honduras from both a cultural and an economic point of view.

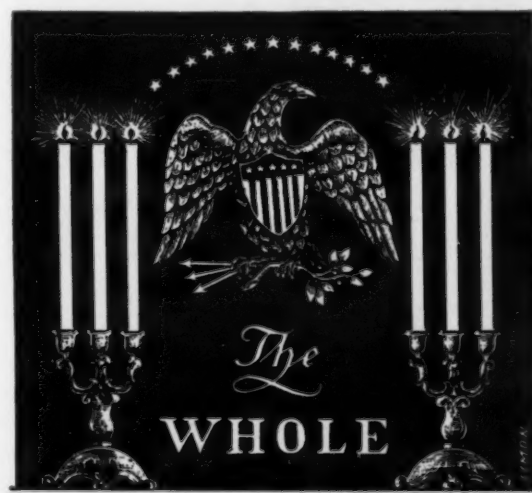


LORENZO COSTA

An interesting profile portrait formerly in the collection of: Albertini, Pistoia; H. A. Peto; Colonel Towneley, 1877; Mrs. Crossley, Yeovil.

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IN RE DECOR

New York Craftsmen Hold Their Annual

WHAT Manhattan's craftsmen
are doing was shown in an an-
nual report at the Barbizon-Plaza by
the New York Society of Craftsmen.
This is not, for the most part, ex-
citingly original, but many of the
artists, particularly those working in
metal, gave a good accounting. In
the latter class are Walter Rhodes'
stream-lined coffee sets and other
appointments, the simple silver din-
ner services and jewelry of William
de Hart, Adda Husted-Andersen's
silver and clear, glassy enamel, and
work by Lilian Bangert, Rupert
Carr, and Walter Salmon. Among
the potters, Anne de Carmel con-
tributes highly decorated wares, Paul
Freigang has a way with glazes, and
there are good contributions by
Clara Bouton, Rae Koch, and Len-
telli. Textiles in the twentieth
century manner are made by Emma L.
Swope.

New Fabrics and Papers Show Lively Design

THIS is the season when new de-
signs for wallpaper, drapery, and
slip cover fabrics, bright in both
senses of the word, should be wel-
comed. To dig out such ideas, the
Decorators' Club has sponsored a
show of original designs for decora-
tive use with officials of some of the
more important fabric and paper
houses as judges. There is snap in
the show, but not much adventure
in the blue-ribbon contributions
chosen apparently for sales appeal
rather than originality. More novelty
appears in Marion Dorn's paper of
ruins and roses in the John Atherton
vein (Katzenbach & Warren), and
in the new twist which the Audu-
bon black bill cuckoo design as-
sumes in a Stroheim Romann fabric.

Floral motifs are so popular that
the designer probably has to stick
to them, but some of the pictorial
ventures have a great deal of spark.

Antique British Glass Weathers Shipwreck

IN A day when three men on a raft
remain afloat for weeks, eat alba-
tross, and land safely, we can expect
almost any maritime adventure, as a
new British glass shipment for Steu-
ben's antique collection (see article
in October 15-31 ART NEWS) fur-
ther bears witness. In November a
case of glass was expedited from



STEBEN GLASS

ENGLISH airtwist glass, ca. 1780
(one of a set).

London on the ill-fated *Antiope* to-
gether with a cargo of other an-
tiques lost when the ship was sunk
by enemy action. Alone of the entire
cargo the glass, packed with wood
wool, floated ashore. The shippers
were notified and it was found that,
save for some pilfered objects and
one broken stopper, the contents
were complete and undamaged. De-
canters were filled with North Sea
water. The recovered glass was re-
dispatched to this country, and now
single pieces may be had at Steu-
ben's together with a certificate re-
lating their stormy history.

In type and quality this shipment,
containing some very rare speci-
mens, measures up with the exam-
ples previously discussed in these
pages, prices ranging from \$20 to
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liquidating an impressive collection of English antiques of the eighteenth and early nineteenth century. Highlights are a handsome gilded Chippendale mirror in fine condition, about 1770, a set of Chippendale mahogany ladderback chairs of about ten years earlier, a pair of unusual Georgian claw-footed corner chairs. Slightly later in date are two rare Sheraton hanging cabinets with concave glass, a yewtree rolltop lady's desk, and a wide range of other major and occasional pieces. Chinese mirrors painted with figures in the English taste, and an ample selection of English porcelain of the best period are among the other items offered at reduced prices.

Imperial Porcelain of the Czars

CATHERINE II of Russia did not overlook the porcelain makers when she patronized the arts, and some of Russia's most splendid tableware dates from her reign. These, together with porcelains from the time of Elisaveta Petrovna (daughter of Peter the Great) until the Revolution, are subject of a splendid showing at the Hammer Galleries. It was Elisaveta who founded the Imperial Porcelain Factory at Petersburg, owned by the royal family and permitted to create only for them. The earliest items at Hammer are from this period. Catherine was not only to expand the Imperial works but to sponsor such independent creators as the English Francis

Gardner who came to Russia and designed to her order some of the most handsome plates and baskets in the collection. At this time, the stylistic influence was definitely German, later the French empire colored the manner, followed by elaborate Victorianism. One of the most picturesque is a Fabergé samovar.

Modern Cherry Furniture Danish Designed

ADAPTABILITY, simplicity, and a sensible, practical design key the furniture in solid cherry wood designed by the Danish Jens Risom, distributed by Hans Knoll Furniture. The wood itself comes in three finishes, a natural pinkish tone and a lighter pickled color for contemporary schemes, and a darker stain which retains the fine grain but can be used with more traditional pieces.

The wall units, of uniform height inviting many possible combinations, comprise bookcases of varied depths, bars, sideboards, and chests. Hardware has been eliminated, wooden handles and slanted drawers creating an enrichment of oblongs and shutter-like patterns in the essentially rectangular design. Risom prefers doors which slide to those which swing. Another practical note are the gliders which replace legs on cabinets and arm chairs. Tricks in the line are an ample dining table which folds up on the wall and a bed which transforms itself into a sofa while providing room for bedding. Prices are within reason.

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COMING AUCTIONS

Speyer Collection: 18th Century Furniture

THE James Speyer Collection, dominated by French eighteenth century art and comprising as its main categories valuable paintings, tapestries, and furniture, is to be dispersed under management of the Parke-Bernet Galleries by order of Henry W. Taft and Rudolph R. Loening, executors of the estate of the late James Speyer. The first part includes the paintings, which will be sold on the evening of April 10 at the Galleries, and important tapestries, furniture, and objects on the afternoon of April 11 following exhibition each weekday commencing April 4. The balance of the collection will be sold at the Speyer residence, 1058 Fifth Avenue, on April 14 and 15; this portion will be on exhibition on the premises on April 12 and 13.

The paintings, acquired abroad, include well known works, some of which have been widely exhibited. By Nattier there is the refreshing much displayed *Portrait of Mme. de la Porte (née Caumartin)* as *Flora*. By Guardi there are two companion *Views of Venice with Ruins*, formerly in the Adolphe de Rothschild Collection. By Tiepolo are two noted landscapes with figures. Hubert Robert's talent for depicting eighteenth century architecture with bits of contemporary life is seen in *L'Inondation* and *Le Torrent*. Other paintings of the group of forty are by Huet, Largillière, and Sir Thomas Lawrence.

The group of fifteen valuable tapestries to be sold on April 11 include two series, of four each, of Aubusson medallion tapestries. One series, *Les Mimes Juveniles*, was woven after designs by Boucher and Tessier under directorship of François Picqueaux. The other valuable series comprises *Les Enfants Joyeux* after designs by Fragonard. Also, of note are the two Brussels tapestries, *Bacchus with Nymphs* and *Pan with Amors*, woven by Jakob van der Borcht. Two eighteenth century tapestry salon suites are covered in

fine Beauvais and Aubusson weavings after Huet. Most notable of the many pieces of cabinetwork is a commode by Roger Lacroix. Accompanying the furniture there are decorative objects of bronze and gilded bronze.

The sale on the Fifth Avenue premises comprises the balance of French and English furniture. Tape- stries comprise a Flemish Renaissance hunting tapestry with an allegorical subject, as well as Beauvais, Aubusson, and Brussels examples. There are, further, antique Italian and Spanish fabrics, laces, window hangings, Oriental rugs and domestic carpets. Gilded bronze clocks and other items form a group, and there are also bronze statuettes, porcelain figurines, paintings, etchings and engravings, silver, table porcelains, and books.

Oriental & Western Art: Holmes Collection

GOTHIC and Renaissance furniture and decorations, French eighteenth century furniture, Chinese art, paintings and other art property from the Mrs. Christian R. Holmes collection, now the property of the Holmes Foundation, and sold by order of the directors, will be dispersed at public auction sale on the afternoons of April 15, 16, 17 and 18, following exhibition from April 11, at the Parke-Bernet Galleries.

A refectory table from the Tor- rigiani family is included in the group of Italian fifteenth to seven- teenth century walnut furniture, as well as credenzas, state chairs and tables. Among the sculptures are a pair of marble bas-reliefs by Pierino da Vinci, a polychromed marble *Madonna and Child* by Giovanni Amadeo di Pavia, and two glazed terracotta medallions by Luca della Robbia; a fifteenth century silk and gold needlepoint triptych; bronzes by Giovanni da Bologna and others; and majolica. The tapestries include Brussels Gothic tapestry, after Jean II Van Roome, circa 1510, depicting *The Court of the Duke of*



HOLMES SALE: PARKE-BERNET GAL-
LERIES
"MADONNA" by Master of the
Castello Nativity, Florence, XV cen-
tury.

Burgundy, is woven in fine wools highlighted with silk; also, a Franco-Flemish Gothic millefleurs tapestry panel with animals exquisitely woven on a dark greenish blue.

French eighteenth century furni- ture includes arm chairs, commodes, writing desks, occasional tables of the Louis XV and XVI periods with examples by the master cabinet- makers: Pierre Bara, Mathieu Cri- aerdt, Delaport and M. E. Cramer; together with the contents of an entire Empire bedroom including a bedstead signed by George Jacob, and a gilt bronze occasional table by the celebrated Thomire. Bronzes and drawings are included.

Green and white jades, a num- ber of Imperial jade carvings of the eighteenth century from K'ang-hsi to Ch'ien-lung are included in the collection of Chinese art. There are statuettes, bowls, candlesticks, fig- urines, groups, and vases. Most noteworthy in this group are a pair of peachbloom amphoras and five rouge boxes of the K'ang-hsi period and an apple green jar of the same reign.

Persian and Mesopotamian pot- tery derived from excavations in- clude early decorated wares of Persia from the tenth to fourteenth cen- turies. There are rare examples of Mazanderan, Garrus and other primi- tive pottery, and Rhages and Kashan polychrome bowls and ewers of the twelfth to thirteenth centuries, as well as Rakka and Sultanabad ware.

A group of paintings includes a *Madonna and Child* by the Master of the Castello Nativity and a tondo *Madonna and Child*, close in feel- ing to Raphael, is by Giuliano Bugiardini. There is a small Siennese *predella*, a pair of portraits by Lucas Cranach, landscapes by Van der Neer.

An Oushak carpet is included in the group of Oriental rugs of Fere- ghan, Kirman, Tekke, Bokhara and other weaves, as well as silk rugs.



SPEYER SALE: PARKE-BERNET GALLERIES
FRANCESCO GUARDI: "View of Venice with Ruins."

WHEN & WHERE TO EXHIBIT

ALBANY, N. Y., Albany Institute of History & Art, Apr. 29-May 31. Artists of Upper Hudson Assoc. Open to artists residing within 100 miles of Albany. Mediums: oil, watercolor, pastel & sculpture. Jury. No prizes but one object will be purchased by Institute. Entry cards and works due Apr. 21. Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

ASBURY PARK, N. J., Berkeley-Carteret Hotel, June 15-Sept. 14. Annual Summer Oil Exhibition. Open to all artists. Medium: oil. Jury. Prizes. Works due June 8. Mrs. W. H. D. Koerner, Chairman, 209 Grassmere Ave., Interlaken, N. J.

ATLANTA, GA., Atlanta University, Apr. 19-May 10. Negro Artists Exhibition. Open to all Negro artists of America. Mediums: oil & watercolor. Jury. \$500 in prizes. Entry cards due Apr. 4; works Apr. 8-13. Hale Woodruff, Art Exhibition Chairman, Atlanta Univ., Atlanta, Ga.

BLUEFIELD, W. VA., Vivene Art Studio, May 10-16. Mountain Artists Annual. Open to all mountain artists. All mediums. No jury. Entry cards & works due Apr. 30. V. Black, Pres., Amer. Artists Prof. League, 703 Commerce St., Bluefield, W. Va.

BLUE RIDGE, N. C., All-Southern Art Institute, Aug. 3-9. All-Southern Art Annual. Open to all artists. All mediums. No jury. Prizes. Works due July 20. Dr. W. D. Weatherford, Director, 806 Third National Bank Bldg., Nashville, Tenn.

BRIDGEPORT, CONN., Burrough Public Library, Apr. 24-May 8. Art League Annual. Open to all artists. All mediums. Jury. Cash prizes. Works due Apr. 17. Malvina M. Barth, 542 Ocean Ave., West Haven, Conn.

COLUMBUS, O., Columbus Gallery of Fine Arts, September. Ohio Watercolor Soc. Annual Circuit Exhibition. Open to members (membership open to Ohio residents). Mediums: watercolor. Jury. Exhibition will circulate in Ohio from Oct. to June. Entry cards & works due Sept. 8. Mrs. R. M. Gatrell, Sec'y., 1492 Perry St., Columbus, O.

COLUMBUS, O., Gallery of Fine Arts, Apr. 21-May 3. Annual Everyman's Exhibit. Open to residents of Columbus & those within radius of 30 miles. All mediums. No jury. Cash prizes. Entry cards & works due Apr. 15-17. Paul Yeagley, Exhibition Chairman, Columbus Gall. of Fine Arts, Columbus, O.

FITCHBURG, MASS., Fitchburg Art Center, Sept. 13-Oct. 6. Regional Art Exhibition. Open to artists of central Mass. All mediums. No jury. No prizes. Works due Sept. 1. Daniel Tower, Director, Fitchburg Art Center, Fitchburg, Mass.

GLOUCESTER, MASS., North Shore Arts Association Galleries, June 28-Sept. 13. North Shore Arts Assoc. Annual. Open to members. Mediums: oil, watercolor, print & sculpture. Jury. Cash prizes. Works due June 5. Adelaide Klotz, Secretary, Rear 197 E. Main St., Gloucester, Mass.

HARTFORD, CONN., Avery Memorial, Apr. 25-May 17. Independent Painters & Sculptors of Hartford Annual. Open to all artists. All mediums. No jury. Popular prize. Entry fee \$1. Out-of-town entries due Apr. 15; Hartford entries Apr. 20. Mary A. Dunne, 71 Asylum St., Hartford, Conn.

NEWARK, N. J., Academy of Arts, Apr. 12-25. Amateur Artists Exhibit. Open to amateur artists of North & Central N. J. Mediums: oil, watercolor, pastel. Scholarship awards. Write T. R. Bogut, Academy of Arts, 847 Broad St., Newark, N. J.

NEW YORK, N. Y., Barbizon-Plaza Art Galleries, May 4-Oct. 1. Thumb Box Show. Open to all artists. Mediums: oil, watercolor & pastel. Jury. Works will be on sale. Entries due Apr. 10. Gladys Andes, Barbizon-Plaza Hotel, New York, N. Y.

NEW YORK, N. Y., Eighth St. Gallery, Apr. 19-May 2. Audubon Artists Exhibition. Open to professional artists of New York City & its environs. All mediums. \$3 fee. Jury. Entry cards due Apr. 12; works Apr. 17. Murray Rosenberg, Sec'y., 740 W. 187th St., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery, May 10-June 7. Sculpture Annual. Open to all art-

ists. Medium: sculpture (miniatures or works weighing over 200 lbs. will not be accepted). Jury. Medals & \$50 prize. Works due May 2. Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Parkersburg Fine Arts Center, Apr. 26-May 30. Fourth Annual. Open to residents & former residents of O., Pa., Va., & W. Va. Mediums: oil & watercolor. Fee \$1 for each class entered, plus \$1 per crate. Jury. Cash prizes. Entry cards due Apr. 17. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

SAN FRANCISCO, CAL., Museum of Art, Autumn, 1942. San Francisco Art Assoc. Annual. Open to all artists resident in U. S. Mediums: oil, tempera on panel, & sculpture. Jury. \$1,100 in prizes. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

SAN FRANCISCO, CAL., Museum of Art, May 5-31. San Francisco Art Association Watercolor & Pastel Annual. Open to artists resident in U. S. Mediums: watercolor & pastel. Jury. \$1100 in prizes. Entry cards due Apr. 17; works, Apr. 23. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

TOLEDO, O., Toledo Museum of Art, May 3-24. Toledo Artists' Annual. Open to residents & former residents of Toledo. All mediums. Jury. Prizes. Entry cards & works due Apr. 17. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, O.

WILMINGTON, DEL., Delaware Art Center, May. Wilmington Society of Fine Arts Watercolor Annual. Open to Delaware artists, pupils of Howard Pyle and members. Mediums: watercolor, pastel, print, drawing & illustration. Jury. Prizes. Constance Moore, Director, Delaware Art Center, Park Drive at Woodlawn Ave., Wilmington, Del.

YOUNGSTOWN, O., Butler Art Institute, Apr. 17-May 10. Combined Clubs Spring Salon. Open to residents & former residents of Youngstown & immediate vicinity. Mediums: oil & watercolor. Jury. Prizes. J. G. Butler III, Director, 524 Wick Ave., Youngstown, O.

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COMPETITIONS & SCHOLARSHIPS

EMBLEM DESIGN CONTEST: \$500 in prizes for design of emblem for American Psychiatric Assoc. Open to all artists, art teachers & students. Closing date Apr. 15. For details write Dr. Gregory Zilboorg, Chairman of Committee on History of Psychiatry, 14 E. 75th St., New York, N. Y.

HIGH SCHOOL COMPETITION: Thirty scholarships for full and half tuition at Kansas City Art Institute. Open to high school students graduating in winter or spring of 1942. Examples of work due May 15. Write for entry blank to Kansas City Art Inst., 4419 Warwick Blvd., Kansas City, Mo.

LIFE ART COMPETITION: \$1000 in purchase prizes offered by LIFE magazine to men of the armed forces. All pictorial mediums. Subject matter must relate to artist's experience while on active duty. Closing date May 4. Army men may send entries to: Pictorial Branch, Bureau of Public Relations, War Dept., Washington, D. C., for LIFE Art Competition. Navy, Marine Corps & Coast Guard entries go to: Public Relations Bureau, Navy Dept., Washington, D. C., for LIFE Art Competition.

MONTICELLO COLLEGE, ALTON: Ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Sec'y., Monticello College for Women, Alton, Ill.

MURAL DESIGN: \$100 award for painting or mural design executed after Jan. 1, 1940. Artists must have been under 30 at time of completion of work. Photographs of completed

work in place, & original sketches or design in color due by Apr. 15. Ernest Peixotto Memorial competition, care Nat'l Soc. of Mural Pts., care Nat'l Acad. of Design, 3 E. 89th St., New York, N. Y.

POSTER CONTEST: McCandlish Awards for 1942. \$1000 in prizes for poster designs advertising G-E Mazda Lamps, Hellman's Mayonnaise, Swan Soap & a Local Beer. Jury. Entries due Apr. 15. McCandlish Lithograph Corp., Roberts Ave. & Stokely St., Philadelphia, Pa.

PULITZER TRAVELING SCHOLARSHIP: \$500 to American art student between 15 & 30. Work due April 6 & 7. Art Schools of National Academy of Design, 109th & Amsterdam Ave., New York, N. Y.

SCHOLASTIC AWARDS: Cash prizes, and 35 scholarships for one year's tuition at well-known art schools. Open to undergraduates in seventh through twelfth grades. Winners will be chosen at National High School Exhibition at Carnegie Inst., Pittsburgh, in May. Regional exhibits will be held in 16 cities prior to this. All mediums. Scholastic Awards Committee, 220 E. 42nd St., New York, N. Y.

SOAP SCULPTURE: National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Prizes & Gamble prizes for advanced, senior, junior and group classes amounting to \$2,200. Closes May 15. Entry blanks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: Twenty scholarships of \$100 each to freshman in

College of Fine Arts. Awards on basis of high school record & evidence of ability in major field. Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

UNIVERSITY OF ILLINOIS, URBANA: Kate Neal Kintley Memorial Fellowship of \$1000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due by May 15. Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

UNIVERSITY OF OREGON, EUGENE: Four graduate assistantships of \$550 each, open to graduates of accredited colleges or universities. Ellis F. Lawrence, Dean, School of Architecture & Allied Arts, Univ. of Oregon, Eugene, Ore.

U. S. CIVIL SERVICE COMMISSION, WASHINGTON: Examination for artistic & mechanical lithographers for government positions paying from \$1440 to \$2000 a year. Written test will not be given; applicants will be rated on education & experience. Examination announcements & application forms may be obtained at first- and second-class post offices or from Civil Service Commission, Washington, D. C.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 35 years old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Committee will make awards on merit and need. Applications due by June 1. T. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBUQUERQUE, N. MEX., La Quinta Gall.: Tans Artists, to Apr. 30.

APPLETON, WIS., Lawrence Coll.: Art from Local Stores, to Apr. 11. Watercolors, Apr. 11-May 2.

ATHENS, GA., Univ. of Georgia: Southern States Art League Annual, Apr. 8-30.

AUSTIN, TEX., Univ. of Texas: Selections from Corcoran Biennial, Apr. 12-26.

BALTIMORE, MD., Museum of Art: Ward: Maltzer, to Apr. 5. All Maryland Annual: Dürer & Rembrandt Prints, to Apr. 12. F. Lee: Rothschild, Apr. 10-May 10.

BEYLEHEM, PA., Lehigh Univ.: Stauffer: Howard: Senior, Apr. 5-26.

BINGHAMTON, N. Y., Museum of Fine Arts: Binghamton Fine Arts Soc. Annual, to Apr. 30.

BIRMINGHAM, ALA., Public Library: Birmingham Art Club, to Apr. 30.

BLOOMINGTON, IND., Indiana Univ.: Zorach, sculpture, to Apr. 14.

BOSTON, MASS., Guild of Boston Artists: Aldo Hibbard, to Apr. 11.

BUFFALO, N. Y., Albright Gall.: Masterpieces of Art, to Apr. 20. Buffalo Print Club Annual, to Apr. 24.

BUTTE, MONT., Art Center: E. Lochrie: E. B. Johnson, to Apr. 30.

CAMBRIDGE, MASS., Fogg Museum: Asiatic Art, to Apr. 30.

CHARLOTTESVILLE, VA., Univ. of Virginia: Contemp. Amer. Portraits of Children, to Apr. 21.

CHICAGO, ILL., Art Inst.: Artists of Chicago & Vicinity Annual, to Apr. 26.

Findlay Gall.: M. Sheets, to Apr. 15. G. Beal, Apr. 6-20.

Kuh Gall.: Alexander Archipenko, to Apr. 18.

CINCINNATI, O., Art Museum: Cincinnati Artists of Past, to Apr. 19. Contemp. Ceramics of Western Hemisphere, Apr. 4-26. French Watercolors & Drawings, Apr. 10-May 10.

CLAREMONT, CAL., Pomona Coll.: Ptrs. & Sculptors Club of Los Angeles, to Apr. 30.

CLEARWATER, FLA., Art Museum: Portrait Group, to Apr. 11.

CLEVELAND, O., Museum of Art: Contemp. British Art, to Apr. 19. Ohio Watercolor Soc., from Apr. 3.

COLUMBUS, O., Gall. of Fine Arts: Walt Kuhn, Apr. 3-30.

DAYTON, O., Art Inst.: Soldier Artists: A. Brooks: Meas. aquatints: Huntington, sculpture, to Apr. 30.

DES MOINES, IA., Art Center: 20th Century Pts., to Apr. 19. Artists of Upper Mississippi, to Apr. 22.

DETROIT, MICH., Museum of Art: Five Centuries of Marine Ptg., to Apr. 5. Amer. Ptg. Annual, Apr. 10-May 10.

FLINT, MICH., Inst. of Arts: Alma Evans, to Apr. 5. 25 Creative Amer. Ptrs., Apr. 10-May 3.

FORT WAYNE, IND., Art Museum: Brown County Artists, to Apr. 30.

GRAND RAPIDS, MICH., Art Gall.: Pleassee & Art of Republican France, to Apr. 15.

GREAT FALLS, MONT., Art Center: John Greenleaf, to Apr. 20.

GREEN BAY, WIS., Neville Public Museum: F. Jacques, Apr. 12-30.

GROSSE POINTE FARMS, MICH., Alger House: Grosse Pointe Artists Assoc., Apr. 4-26.

HARTFORD, CONN., Wadsworth Athenaeum: Conn. Acad. of Fine Arts Annual, to Apr. 19.

INDIANAPOLIS, IND., Herron Museum: Salvador Dali, to Apr. 30.

KALAMAZOO, MICH., Inst. of Art: Pts. by Army Illustrators, Apr. 9-29.

KANSAS CITY, MO., Nelson Gall.: Negro Artists, to Apr. 30.

LAWRENCE, KAN., Thayer Museum: Syracuse Watercolors, to Apr. 30.

LOS ANGELES, CAL., County Museum: Los Angeles & Vicinity Artists Annual, to Apr. 26.

Municipal Art Commission: California Art Club, to Apr. 30.

Stendahl Gall.: Rockwell Kent, to Apr. 18.

LOUISVILLE, KY., Speed Memorial: Jerome Myers, Apr. 12-26.

River Road Gall.: Paul Chidlow, to Apr. 19.

LUBBOCK, TEX., Texas Tech. Coll.: Texas Fine Arts Assoc., to Apr. 7. Plains Ptrs., Apr. 7-30.

MAITLAND, FLA., Research Studio: Andre Smith: Hawkins, drawings, to Apr. 15.

MASSILLON, O., Museum: Cincinnati Prof. Artists Assoc., to Apr. 30.

MILWAUKEE, WIS., Art Inst.: Wisconsin Art Annual, to Apr. 29.

MINNEAPOLIS, MINN., Inst. of Arts: Internat'l. Watercolors, to May 3.

Univ. Gall.: Latin-Amer. Art: Annual Big Ten, to Apr. 28.

Walker Art Center: Chinese Pts., to Apr. 26.

MONTCLAIR, N. J., Art Museum: I.B.M. Western Hemisphere Pts.; Kallish, sculpture, Apr. 5-19.

ART NEWS

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EXHIBITION LEON KELLY

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Ferargil Galleries
Frederic Newlin Price
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MONTREAL, QUE., Museum of Fine Arts: Roberts; Jackson, sketches; Wechsler, sculpture; Borne, prints, to Apr. 30.
MUSKEGON, MICH., Hackley Gall.: Prints, to Apr. 30.
NEWARK, N. J., Acad. of Arts: New Jersey Artists, to Apr. 25.
Art Club: New Jersey Artists Annual, to Apr. 30.
Artists of Today: A. Johnson, to Apr. 4. R. Scheelin, Apr. 6-18.
Museum: Amer. Artists Prof. League, to Apr. 12.
New Jersey Gall.: Morristown Art Assoc., to Apr. 4. Westfield Art Assoc., Apr. 6-11.
NEW HAVEN, CONN., Public Library: Henry Townsend, Apr. 4-14.
NEW ORLEANS, LA., Arts & Crafts Club: Members Annual, Apr. 7-25.
Delgado Museum: Calif. Watercolor Soc.; Soldier-Artists; S. & M. Purser, to Apr. 30.
NORTHAMPTON, MASS., Smith Coll.: Cleveland Artists, Apr. 6-30.
OKLAHOMA CITY, OKLA., WPA Art Center: A. Houser, to Apr. 11. W. Stevens, Apr. 10-22.
OLIVET, MICH., Olivet Coll.: Color Lithographs, to Apr. 13.
OMAHA, NEB., Joslyn Memorial: Amer. Ptg., to Apr. 26. Through the American Landscape, to Apr. 30.
OTTUMWA, IA., WPA Art Center: Contemp. Prints, to Apr. 15.
OXFORD, MISS., Art Gall.: Caroline Compton, to Apr. 30.
PARKERSBURG, W. VA., Fine Arts Center: Regional Artists Annual, to Apr. 30.
PENSACOLA, FLA., Art Center: Calif. Watercolors, to Apr. 10.
PEORIA, ILL., Public Library: Edward Nicholson, to Apr. 30.
PHILADELPHIA, PA., Art Alliance: L. Greenwood, to Apr. 17. Oil Group, Apr. 4-May 1. F. Martin, Apr. 7-May 3.
Print Club: E. Miller, lithographs; Amer. Color Print Soc. Annual, to Apr. 11.
Phillip Ragan Assoc.: Inna Garsolan, to Apr. 20.
PITTSBURGH, PA., Carnegie Inst.: L. Pershing, to Apr. 26. Art of Australia, Apr. 3-May 15. Amer. Watercolors, Apr. 7-May 10.
PITTSFIELD, MASS., Berkshire Museum: Allan Davidson, to Apr. 30.
PORTLAND, ORE., Art Museum: Modern Mexican Ptg., to Apr. 30.
PROVIDENCE, R. I., Art Club: Group, to Apr. 12.
RACINE, WIS., Wustum Museum: Wisconsin WPA Ptg., to Apr. 14.
RALEIGH, N. C., Art Center: Jones & Smith, Apr. 4-23.
RICHMOND, VA., Valentine Museum: Pre-Columbian Art of So. Amer., to Apr. 30.
Virginia Museum: Contemp. Amer. Ptg. Biennial, to Apr. 14. G. Latimer, Apr. 5-May 8.

NEW YORK CITY

A.C.A., 26 W. 8. Gropper, to Apr. 18.
Acquavella, 38 E. 57. Styka, Apr. 4-25.
American British, 44 W. 56.
Contemp. Ptg.: Epstein, sculpture, to Apr. 4.
Drawings, Apr. 7-May 2.
American Fine Arts, 215 W. 57.
"Victory & Independence," Apr. 8-28.
American Inst. of Decorators, 595 Madison Ptg., chosen by Mullen & Jussel, to Apr. 18.
American Place, 509 Madison.
John Marin, to Apr. 11.
Arthur Dove, Apr. 12-May 11.
Argent, 42 W. 57.
Ptg. from Poughkeepsie, to Apr. 4.
Moffat; Holden, Apr. 6-18.
Artists, 113 W. 13. Boehler, to Apr. 13.
Ass. American, 711 Fifth. Hirsch, to Apr. 13.
Thomas Benton, Apr. 6-25.
A.W.A., 353 W. 57. Members Exhibit, to Apr. 15.
Babcock, 38 E. 57. Delbos, to Apr. 18.
Barbizon-Plaza, Sixth at 58.
Children's Ptg., to Apr. 5.
Jeanne Mertz, Apr. 5-May 5.
Bignou, 32 E. 57. Alfred Ptg., to Apr. 25.
Bonestell, 106 E. 57. Group, to Apr. 4.
Aguirre, Apr. 6-18.
Brooklyn Museum. Paris in Prints, to Apr. 12.
Brooklyn Artists, to Apr. 19.
Buchholz, 32 E. 57.
Flannagan, sculpture, to Apr. 11.
Karl Knaths, Apr. 13-May 2.
Clay Club, 4 W. 8.
Corny, sculpture, Apr. 4-May 9.
Contemporary Arts, 38 W. 57.
Botto; Klonis; Presser, to Apr. 18.
Decorators, 745 Fifth.
Guild of Book Workers, Apr. 7-21.
Demotte, 39 E. 51. Art & The Stars, to Apr. 24.
Downtown, 43 E. 51.
Contemporary Americans, Apr. 6-30.
Durand-Ruel, 12 E. 57.
Renoir After 1900, to Apr. 25.
Eggleston, 161 W. 57.
Contemp. Group, to Apr. 30.
Eighth St., 33 W. 8. Flower Ptg., to Apr. 18.
Ephron, 67 E. 57. Ptg. & Antiques, to Apr. 30.
Ferargil, 63 E. 57. Purdy, to Apr. 12.
Art Directors Club, to Apr. 5.
Arthur Healy, Apr. 6-19.
Fifteen, 37 W. 57. Whitney, to Apr. 4.
Beulah Stevenson, Apr. 6-12.
460 Park. Ben-Hur Baz, Apr. 6-18.
French, 51 E. 57. Orbit Blatas, to Apr. 11.
Gall. of Modern Art, 18 E. 57.
French & Amer. Group, to Apr. 30.
Ginsburg & Levy, 815 Madison.
A Century of Amer. Chairs, to Apr. 30.
Grand Central, Hotel Gotham.
Murray Bowley, Apr. 6-18.
Grand Central, 15 Vanderbilt.
"Canadians," Apr. 6-18.
Hammer, 692 Fifth.
Jewelry & Objets d'Art, to Apr. 15.
Harlow, Keppel, 670 Fifth.
Margaret Adams, to Apr. 4.
Vanguard Prints, Apr. 6-30.
Harriman, 61 E. 57. Santo, to Apr. 11.
Kennedy, 785 Fifth.
English Sporting Prints, to Apr. 30.
Kleemann, 38 E. 57. Higgins, to Apr. 4.
Louis Bosa, Apr. 6-30.
Kneeder, 14 E. 57. de Botton, Apr. 11.
Flemish Primitives, Apr. 13-May 9.
Kraushaar, 730 Fifth. Bouché, to Apr. 18.
Boardman Robinson, to Apr. 12.
Levy, John, 11 E. 57. English, to Apr. 30.
Levy, Julien, 11 E. 57.
Leon Kelly, drawings, to Apr. 18.
Lilienfeld, 21 E. 57. Etienne Ret, to Apr. 4.
Bogdanovich, Apr. 13-25.
Lyon, 15 E. 56. 18th Century Amer. Furniture, Silver & Ptg., to Apr. 30.

ROCHESTER, N. Y., Public Library: Guide Horvath, to Apr. 30.
Memorial Gall.: Thorne Miniature Rooms, to Apr. 30.
ROCKFORD, ILL., Art Gall.: 18th Annual, Apr. 6-30.
SACRAMENTO, CAL., Crocker Gall.: Meyer-Kassel; Don David, to Apr. 30.
ST. LOUIS, MO., City Art Museum: Toulouse-Lautree Lithographs; Amer. Indian Art; St. Louis Artists Guild, to Apr. 30.
SALEM, ORE., Art Center: Changing New York, to Apr. 16. Louisiana Watercolors & Drawings, Apr. 10-May 1.
SALT LAKE CITY, UT., Utah State Art Center: Watercolors; "The Country," to Apr. 21.
SAN ANTONIO, TEX., Witte Memorial: Local Artists Annual, Apr. 5-17.
SAN FRANCISCO, CAL., Museum of Art: Carnegie Inst. Group, to Apr. 12.
Palace of Legion of Honor: Britain at War, to Apr. 26. Maryland Artists, from Apr. 6.
SANTA BARBARA, CAL., Museum of Art: Local Artists Annual; Old Masters; Meyer Hiler, to Apr. 30.
SANTE FE, N. MEX., Art Museum: Group, to Apr. 30.
SARASOTA, FLA., Art Assoc.: Contemp. Amer. Artists, to Apr. 7.
SCARSDALE, N. Y., Scarsdale Theatre: J. Gilbert, to Apr. 4. W. Rettle, Apr. 5-18.
SHREVEPORT, LA., State Art Gall.: Louisiana College Annual, to Apr. 24.
SIOUX CITY, IA., Art Center: Local Show, pgs. & sculpture, to Apr. 30.
SO. HADLEY, MASS., Mt. Holyoke Coll.: Contemp. Amer. Sculptors, Apr. 8-29.
SPRINGFIELD, MASS., Museum of Fine Arts: Deerfield Valley Art Assoc., to Apr. 12.
TOLEDO, O., Museum of Art: Chilean Contemp. Art, to Apr. 15.
TORONTO, ONT., Art Gall.: Ontario Soc. of Artists; Sculpture Group, to Apr. 6. Canadian Watercolors & Prints; Group, Apr. 10-May 4.
URBANA, ILL., Univ. of Illinois: Faculty Exhibit, to Apr. 30.
UTICA, N. Y., Munson-Williams-Proctor Inst.: John McCoy, to Apr. 15. Gerda With, to Apr. 30.
WASHINGTON, D. C., Arts Club: Meyerswitz; Lanks, woodblock prints, to Apr. 10. D. Erb, Apr. 12-May 1.
Corcoran Gall.: Paul Sample, to Apr. 9. Wash. Watercolor Club Annual, Apr. 4-26.
Smithsonian Inst.: Wash. Soc. of Etchers; Landscape Club of Wash., to Apr. 30.
WILLIAMSTOWN, MASS., Williams Coll.: Five Centuries of Ital. Ptg., to Apr. 30.
WILMINGTON, DEL., Delaware Art Center: Historic & Patriotic Delaware Show, Apr. 6-26.
YOUNGSTOWN, O., Butler Art Inst.: Ohio Retrospective, to Apr. 12.

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